

# MUSICAL FETTER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND ALL MUSIC GRADES

Twenty-eighth Year.

Price, 15 Cents.

Subscription, \$5.00.

Foreign, \$6.00—Annually.

VOL. LVI. -NO. 25

NEW YORK, WEDNESDAY, JUNE 17, 1908

WHOLE NO. 1473



HENRI G. SCOTT

## New York.

### MR. FRANCIS STUART,

TEACHER OF SINGING. PUPIL OF LAMPERTI THE ELDER.

(Ten years in California.)

"Being in full possession of my method of singing, he has the ability to form great artists."—FRANCESCO LAMPERTI.

Studios: 1103-4 Carnegie Hall, New York.

### INTERNATIONAL MUSICAL AND EDUCATIONAL EXCHANGE.

Church, Concert and School Positions Secured.  
MRS. BABCOCK,  
Carnegie Hall, New York.  
Telephone: 2634 Columbus.

### MAX KNITEL-TREUMANN,

BARITONE.

Voice Culture—Art of Singing.

Studio, Carnegie Hall.  
Mail address: Fifth Ave., New Rochelle, N. Y.

### PAUL SAVAGE,

VOICE CULTURE.

803 Carnegie Hall,  
New York.

### MISS MARY FIDELIA BURT,

Author of Original Methods in Sight Singing, Ear Training, Musical Stenography. All materials copyrighted. No authorized teachers in Greater New York.

New York School, Brooklyn,  
1202 Carnegie Hall, 48 Lefferts Place.

### DUDLEY BUCK, JR.,

VOCAL INSTRUCTION.

Summer Course at Special Rates.  
810 Carnegie Hall, New York City.

### WALTER HENRY HALL,

Organist and Choirmaster of the Cathedral of St. John the Divine; conductor of the Cathedral Festival Choir (late the Musurgia) and The Brooklyn Oratorio Society.  
781 Park Avenue, New York City.

### ADOLF GLOSE,

Concert Pianist, Piano Instruction. Coach for professional and advanced singers.  
Residence Studio: 243 West 102d St., New York.

### ELIZABETH K. PATTERSON,

SOPRANO.

Studio: 14 West Eighty-fourth Street.  
Phone: 5825-J, River.

### ADELE LAEIS BALDWIN,

CONTRALTO.

Concerts, Recitals, Musicales.  
Carnegie Hall.  
Telephone 5757 Columbus.

### MORITZ E. SCHWARZ,

Asst Organist Trinity Church, New York. Recitals and Instruction. Address Trinity Church, New York, or Hasbrouck Institute, Jersey City, N. J.

### RICHARD ARNOLD,

Concertmaster Philharmonic Society.  
INSTRUCTION.

208 East Sixty-first Street, New York.

### EFFIE STEWART,

DRAMATIC SOPRANO.

Vocal Instruction.  
Concert and Oratorio.  
35 West Eleventh St., New York.

### EUGENE C. HEFFLEY,

PIANIST AND TEACHER.

Studio: 707-798 Carnegie Hall.

### WILBUR A. LUYSER,

SIGHT SINGING

(Gallin-Paris-Chevé Method).

Special preparation of church soloists. Normal course of school music. Vocal Instruction—Choral Direction.

Address: Metropolitan Opera School, 1425 B'way.

### MISS EMMA THURSBY,

SOPRANO.

Will receive a limited number of pupils.  
Residence, 34 Gramercy Park.  
Phone: 3187 Gramercy. New York City.

### BRUNO HUHN,

38 West Fifty-seventh Street, New York.

Piano and Organ Lessons.  
Te Vocalists—Style, Diction and Repertoire.

### JOHN WALTER HALL,

VOCAL INSTRUCTION.

843-844 Carnegie Hall, New York

### JOSEPH PIZZARELLO,

VOCAL INSTRUCTION.

Voice Developed—Style, Opera.  
851-852 Carnegie Hall, New York.

### MR. CHARLES LEE TRACY,

PIANOFORTE INSTRUCTION.

Certificated Teacher of the LESCHETIZKY METHOD.  
Studio: Carnegie Hall, New York City.

### ALOIS TRNKA,

CONCERT VIOLINIST AND INSTRUCTOR OF THE SEVICK METHOD.  
Graduate of Prague Conservatory under Prof. O. Sevcik.

514 Lenox Ave., N. Y.

### J. HARRY WHEELER,

VOICE PLACEMENT. ART OF SINGING.

Strictly Italian Method.

2 West 16th Street.

### GUSTAV L. BECKER,

CONCERT PIANIST and TEACHER of PIANO and COMPOSITION.

Address: 1 West 104th Street, New York.

### JANET BULLOCK WILLIAMS,

TEACHER OF SINGING.

122 Carnegie Hall, Wednesdays and Saturdays.  
Residence Studio: "The Emerson," 500 West 121st St., New York City.

### SIGNOR FILOTEO GRECO,

THE ART OF SINGING.

Studio: 62 East Thirty-fourth Street, New York.  
Telephone: 3747 Madison Square.

### PERRY AVERILL—BARITONE,

OPERA—ORATORIO—CONCERT

AND VOCAL INSTRUCTION.

220 Central Park South, New York.

### MR. AND MRS. LOUIS SAJOS.

Teachers of Singing, Specialty, Voice Placing, Opera, Oratorio, Concert, etc., in Italian, French, German, English. Studios: 671 Lexington Ave., New York; 224 Orange St., New Haven, Conn.

### DR. J. CHRISTOPHER MARKS,

Organist and Choirmaster, Church of the Heavenly Rest, 551 Fifth Avenue.  
PIANO—VOICE CULTURE—COMPOSITION—ORGAN.

Residence Studio, 154 E. 46th St., New York.  
Phone 2162 38th.

### MR. SAMUEL BOWDEN MOYLE,

Voice Culture, Style and Artistic Singing, Perfect Tone, Perfect Diction in English, German, French and Italian. Residence Studio,  
No. 16 East 22d St., New York City.

### EUGENIE PAPPENHEIM,

THE CELEBRATED PRIMA DONNA.

Voice Culture in All Its Branches.  
The Evelyn, 101 W. 78th St., New York City.  
Telephone: 2969 Riverside.

### FLORENCE E. GALE,

SOLO PIANIST.

Recitals and Concerts.  
Instruction, Leschetizky Method.  
151 W. 70th St.

### FREDERICK E. BRISTOL,

TEACHER OF SINGING.

Ryan Building, Room 115,  
No. 140 West 42d St., New York.

### ENRICO DUZENI,

OPERA TENOR.

Teaches old Italian Method. Teacher of Paula Weehning, Tenor Reginold Roberts, Mary Cryder, teacher in Washington, D. C. Good voices cultivated by contract.  
145 East 83d Street, New York.

### MRS. LAURA E. MORRILL,

SCIENTIFIC VOICE CULTURE.

The Chelsea, 222 West 23d Street, New York.

### HERBERT WILBER GREENE,

SCHOOL OF SINGING.

864 Carnegie Hall.  
Caia Aarup Greene, Pianist.

### STEINBRUCH MUSICAL INSTITUTE,

Voice Culture, Piano, Violin, Ensemble Playing.  
Harmony and Composition.  
Director: Hugo Steinbruch.  
206 Eighth Avenue, Brooklyn, N. Y.

### HALLETT GILBERTE,

TENOR—COMPOSER.

Composer of "Spanish Serenade," "Youth," "Singing of You," "Mother's Cradle Song."  
Hotel Flanders, 133 W. 47th St.  
Phone 3021 Bryant.

### EARLE ALBERT WAYNE,

PIANIST.

Concerts—Instructions.

Carnegie Hall 803, New York.

### A. J. GOODRICH,

Author of "Analytical Harmony," "Theory of Interpretation," "Complete Musical Analysis," "Synthetic Counterpoint," "New Method of Memorizing," etc.

Personal or Correspondence Lessons.  
Residence Studio: 80 St. Nicholas Ave., New York.

### MME. LUISA CAPPANI,

VOICE CULTURE. SKILL OF SINGING.

156 West 80th St. New York.

### ALICE BREEN,

SOPRANO.

Oratorio, Concert, Recital.

Vocal Instruction.

Studio, Carnegie Hall, by appointment. Residence Studio, 315 West 113th St. Phone 6709 Morningside.

### CARL M. ROEDER,

PIANIST—INSTRUCTION.

Studio: 607 Carnegie Hall.  
Residence Studio: 423 E. 140th St.

### DR. HERMAN SCHORCHT,

CONSERVATORY OF MUSIC.

2610 Broadway.

Piano, Harmony and Composition.

Phone 5730 Riverside.

### DELIA MICUCCI VALERI,

Italian Vocal Specialist and Grand Opera repertoire instructor, recommended by Sig. BONCI, Hammerstein's celebrated tenor. 345 W. 58th St.

### FRANCIS FISCHER POWERS,

Voice Specialist.

Teacher of the Art of Singing.

Carnegie Hall, New York.

### MARY HISSEM DE MOSS,

SOPRANO.

106 W. 90th Street.

Phone 3552 River.

Loudon Charlton, Manager.

Carnegie Hall, New York.

### MME. HERVOR TORPADIE,

VOCAL INSTRUCTION.

807-808 Carnegie Hall. Telephone 1350 Columbus.

### FLORENCE MOSHER

PIANIST—INSTRUCTION.

Certificated by Theodor Leschetizky in 1894.  
The Mosher-Burbank Lecture Recitals.  
Address: 100 East Seventy-third street, New York.

### HENRY SCHRADIECK'S

VIOLIN SCHOOL.

Violin, Piano, Theory and Ensemble Playing.  
Residence and Studio:  
535 Washington Ave., Brooklyn, N. Y.

### AMY GRANT,

MUSICAL READINGS.

Sundays at 3.30, Thursdays at 8.30.  
78 W. 55th St. Telephone 714 Plaza.

### WALTER L. BOGERT,

MUSICAL DIRECTOR.

Instruction in Theory of Music and Repertoire.  
Address 644 Madison Avenue, New York.

### ROBERT CRAIG CAMPBELL,

TENOR.

Soloist "Little Church Around the Corner."  
The Bristol, 122 West Forty-ninth Street.  
Phone, 3101 Bryant.

### F. W. RIESBERG,

INSTRUCTION—PIANO, ORGAN, HARMONY.  
ACCOMPANIST.

Residence Studio: 954 Eighth Ave., corner 56th St., New York. Phone: 3555 Columbus.

### MARTHA MINER RICHARDS,

SOPRANO.

Limited number of pupils accepted.  
Studio: 436 Fourth Ave., New York.  
Phone, 3972 Madison Square.

### IRVING KOMITOW,

"THE VOCAL PARADOX."

(Male Soprano.)

Address, Musical Courier.

### CLAUDE MAITLAND GRIFFETH,

PIANO AND HARMONY INSTRUCTION.  
133 Carnegie Hall, New York.

### IRWIN EVELETH HASSELL,

CONCERT PIANIST AND TEACHER OF PIANO.

3405 Broadway, New York.  
117 Remsen St., Brooklyn, N. Y.

### JOHN W. NICHOLS,

TENOR AND TEACHER.

Pupil of de Reszke. Concerts, Oratorios, Recitals. Special Summer Course.  
E. 40th St., Tues. and Fri. Phone 5620 38th St.

### THE NEW YORK INSTITUTE FOR VIOLIN PLAYING, PIANO AND VOCAL CULTURE.

230 East 62d Street.  
Complete musical education given to students from the beginning to the highest perfection.  
F. & H. CARRI, Directors.

### ALICE GARRIGUE MOTT,

ART OF SINGING.

172 West 79th St., New York

### WIRTZ PIANO SCHOOL,

School for Solo Playing, Ensemble Playing, Accompanying and Theory.  
Classes in Methods for Teachers.  
120 West 124th St., New York

### HARRIETTE BROWER,

PIANIST, PIANO INSTRUCTION.

Hotel Walton, 104 West 70th St.  
Tel.: 2934 Columbus.

### MR. AND MRS. THEO. J. TOEDT,

VOCAL INSTRUCTION.

Home Studio: 163 East 62d St., New York

### DANIEL VISANSKA, VIOLINIST

Returned from Berlin after nine years' successful concertizing and teaching, will accept engagements and a limited number of pupils.  
Address: 488 St. Nicholas Ave., New York

In Philadelphia: Mondays and Thursdays.  
Studio: Fuller Bldg., 10 S. 18th St.

### SALLY FROTHINGHAM AKERS,

SOPRANO.

Vocal Instruction. 201 West 87th Street.  
Phone 1379R Riverside.

### ISIDORE LUCKSTONE,

THE ART OF SINGING.

153 West Seventy-sixth St.,  
Telephone: 7093 River. New York.

### HERWEGH VON ENDE,

VIOLIN INSTRUCTION.

212 West 59th Street, New York.

### JOSEPH JOACHIM SCHOOL,

STRINGED INSTRUMENTS.

Geraldine Morgan, Director.  
Orchestral and 'Cello Department, Paul Morgan.  
914 Carnegie Hall, New York.

### DR. EDOUARD BLITZ,

SIGHT SINGING.

843 Carnegie Hall.  
Monday and Thursday, 1 to 10 p. m.  
Res. Phone: 1310 Audubon

### ELLA MAY SMITH,

INSTRUCTION — PIANO, SINGING, MUSIC HISTORY.

HISTORICAL LECTURE RECITALS.  
Residence Studio: 60 Jefferson Ave., Columbus, Ohio. Telephone, Automatic 2294.

### WESLEY WEYMAN,

CONCERT PIANIST AND TEACHER OF PIANO PLAYING.  
80 Washington Square, East.  
Telephone, 6340 Spring. New York City

### E. B. KINNEY, JR.,

VOCAL SCIENTIST.

35 W. 42d St., New York City

### DR. CARL E. DUFFT,

Studio: 1 East 40th St., New York City.

### MRS. EDWARD H. CANFIELD,

VOICE CULTURE.

504 Carnegie Hall, New York

### SAMUEL A. BALDWIN,

Head Dep't of Music, College City of New York  
CONCERT ORGANIST.

Address: 611 W. 137th Street, New York.  
Telephone, 1600 Audubon.

### MILTONELLA BEARDSLEY,

PIANIST.

143 Carnegie Hall, New York.

### A. BUZZI-PECCIA,

ITALIAN VOCAL SPECIALIST.

Especially recommended by CARUSO, SEMBRICH, DE RESZKE and greatest artists.  
Circular on application. By mail only.  
33 WEST 67TH STREET,  
Attelier Building.

### CLARA BERNETTA,

SCIENTIFIC VOCAL INSTRUCTION.

Four Languages. Beginning to Stage  
19 West 102d St., N. Y.



## NEW YORK.

## VIRGIL GORDON PIANO SCHOOL

15 East 31st Street, New York  
SPECIAL SUMMER SESSION  
JUNE 29th to AUGUST 8th  
VIRGIL GORDON, Director  
Prospectus on application

DUNNING SYSTEM  
of Improved Music Study for Beginners

The only system indorsed by the world's renowned masters of Europe and America. Its superiority is acknowledged by all who know of it. Booklets, descriptive of the system and giving written indorsement of Leschetzky, Scharwenka, De Pachmann, Busoni and others, sent upon application.  
MRS. CARRIE L. DUNNING,  
225 Highland Avenue, Buffalo, N. Y.



**ARTHUR BLAKELEY**  
THE DISTINGUISHED  
CANADIAN ORGANIST  
FOR RECITALS  
"NORDHEIMERS"  
TORONTO

MR. GEORGE M. ROBINSON PRESENTS  
**MISS CLARA CLEMENS**  
CONTRALTO  
For Terms, Dates, etc. Address:  
1 Madison Avenue, New York

**KITCHELL** TENOR  
Sole Management  
HAENSEL and JONES  
1 EAST 42d STREET, NEW YORK

**SANS-SOUCI** Composer-Pianiste  
Popular Recital Songs: "Love is a Rite,"  
"When Song is Sweet," "Wishes," "Where  
Blossoms Grow" (Spring songs), and others  
Address: Hotel Grenoble, New York. Wilson & Co., Pub., New York. Lyon & Healy, Pub., Chicago

**FINNEGAN** TENOR  
Solemat St. Patrick's Cathedral  
Concert, Oratorio, Recitals  
3157 Broadway  
514b-1, Morningside

**TURNER-MALEY** SOPRANO  
ADDRESS:  
801 West 180th St., New York  
Phone, 2920 Audubon

**VOICE SPECIALIST**  
1215 CARNEGIE HALL  
Telephone: 3685 Columbus

**M. ELFERT-FLORIO** THE RENOWNED ITALIAN GRAND OPERA TENOR  
ACKNOWLEDGED VOICE SPECIALIST  
Formerly Leading Vocal Instructor of Berlin  
RAPID AND SCIENTIFIC METHOD TAUGHT  
EXCELLENT RESULTS GUARANTEED  
Studio: 104 West 79th Street - - - - - New York

**VAN DEN HENDE** Concerts, Recitals, etc.  
Management: A. DE PAU  
237 WEST 107th STREET  
Phone, - - - - - 2891 River

**VICTOR HARRIS** THE ALPINE  
88 West 33d Street  
Tel., 6120-38th

**Skovgaard** TEACHER OF SINGING IN ALL ITS BRANCHES

**HASSLER** BARITONE  
Direction of  
WALTER R. ANDERSON  
6 W. 30th St., New York

Peabody Conservatory of Music of Baltimore  
Harold Randolph, Director

The Great Musical Centre of the South  
Staff of Fifty-two Eminent European and American  
Masters, including  
Otis B. Boiss, W. Ed. Heilmendahl, Pietro Minetti,  
Howard Brockway, J. C. Van Hulsteyn, Harold D. Phillips,  
Alfred C. Goodwin, Ernest Hutchinson, Emmanuel Wad,  
Bart Wirts.  
CIRCULARS MAILED ON APPLICATION

FOR TEACHERS  
—AND—  
OTHERS  
**VIRGIL** Special  
Summer  
Course  
Special  
Catalogue  
Piano School and Conservatory  
JUNE 24th to JULY 24th, 1908  
MRS. A. M. VIRGIL, Director 19 West 16th Street, NEW YORK

## NEW YORK.

## WALTER S. YOUNG

VOCAL INSTRUCTION NEW YORK  
891-892 Carnegie Hall

## BESSIE MORGAN

Pianist—Instruction. Mason Method.  
This is to certify that Miss Bessie Morgan has  
unusual musical talent and ability and tact as a  
teacher, and it gives me great pleasure to recom-  
mend her.  
STUDIO: 50 Jefferson Avenue William Mason  
Jersey City Heights, N. J.

Mme. Wildegard Hoffmann  
Oratorio and Joint Recitals with  
Mr. Henry Holden  
Recitals and Piano  
Instruction  
Soloist with New York Philharmonic  
and Boston Symphony Orchestras, etc.  
STUDIOS: Carnegie and Steinway Halls  
Address, 144 E. 180th St., - - - - - New York City

**ELIZABETH LANKOW**  
Sister of ANNA LANKOW  
Has full authority to continue the Lankow  
Method, having been associated for fifteen years  
with her sister, Mme. Anna Lankow's School of  
Singing in Bonn. For terms, etc.,  
Address: ELIZABETH LANKOW  
Herr Stra. 21, Bonn/Rhine, Germany  
PUPILS PREPARED FOR OPERA AND CONCERT

**HUSS**  
Sole Management  
HAENSEL and JONES  
1 EAST 42d STREET, NEW YORK

## BOSTON.

Mrs. CLARA TIPPETT,  
THE ART OF SINGING.  
Studio: Pierce Building, Boston, Mass.

MME. GERTRUDE FRANKLIN,  
VOCAL INSTRUCTION.  
245 Huntington Ave., Boston.  
Opposite Symphony Hall.

**ARTHUR J. HUBBARD**  
VOCAL INSTRUCTION  
Assistants  
MADAME HUBBARD and FRED. J. LAMB  
159A Tremont Street - - - Boston, Mass.

**GERTRUDE FOGLER**  
Yersin Method of French  
10 ST. BOTOLPH STUDIOS, BOSTON

**Louise Lathrop Mellows**  
TEACHER OF PIANOFORTE  
PUPILS' RECITALS Trinity Court, BOSTON

**BERTHA CUSHING CHILD**  
CONTRALTO  
Vocal Instruction  
The Lang Studios, Boston, Mass.

MME. **SEEBOOLD** TEACHER OF THE  
AMELIE LAMPERTI METHOD  
38 W. 32d STREET.

**HUNTTING** BASS  
Directed by  
GEO. W. STEWART  
120 Tremont St., BOSTON

**JOSEPHINE KNIGHT** SOLOIST BOSTON FESTIVAL  
Orchestra, 1906-'07  
Management: G. W. STEWART  
120 Tremont St. BOSTON

**NJALMAR VON DAMECK** SOLO VIOLINIST  
THE DAMECK STRING QUARTET  
Residence and Studio  
1877 Lexington Avenue, New York

**HARRIET FOSTER** NEZZO  
CONTRALTO  
151 W. 105th Street. Tel., 4120 River

**EDWARD STRONG** TENOR  
7 West 92d St.  
NEW YORK  
Telephone 1424 River.

**MILLER** TENOR  
Management of HENRY WOLFSOHN  
131 East 17th Street

**MUNSON** CONTRALTO  
Management: HENRY WOLFSOHN  
131 East 17th Street, New York  
Personal address 206 West 97th Street  
Phone, 1900 River. NEW YORK

**HINKLE** SOPRANO  
Under Exclusive Management of HAENSEL & JONES, 1 East 42d St., N.Y.  
Personal Addresses: 122 W. 114th St., Phone 5414  
Morningside, New York City, and 888 North 49th  
St., Phone 1379 D, Preston, Preston, Philadelphia.

**FREDERICK WELD** BARITONE  
Address HENRY WOLFSOHN  
131 East 17th St., NEW YORK  
Personal Address, New Haven, Conn.

**MME. BIRDICE BLYE** PIANIST  
ADDRESS  
6556 MONROE AVENUE  
CHICAGO

**MARTIN** —BASS—  
MANAGEMENT  
Haensel and Jones  
142 W. 91st Street - - - Tel., 5885-J River 1 East 42d Street, NEW YORK

**JOSEPHINE SWICKARD** SOPRANO —O—  
Concert, Oratorio, Recital  
Director: J. E. FRANKCE  
1402 Broadway, New York

**JANPOLSKI** BARITONE  
Management: J. E. FRANKCE  
KNICKERBOCKER BUILDING  
885 West 124th Street  
Phone, 6202 Morningside

THE INDIANAPOLIS CONSERVATORY OF MUSIC  
EDGAR M. CAWLEY, Director  
NEW LOCATION: 430 NORTH MERIDIAN STREET  
The Largest and Most Complete School of Music and Dramatic Art in the Middle West.  
ELOCUTION. MUSIC. OPERA. MODERN LANGUAGES  
The finest and most completely equipped building devoted to music in America.  
Illustrated catalogue sent free.  
EDGAR M. CAWLEY, Director  
430 NORTH MERIDIAN STREET New Phone: 2910 INDIANAPOLIS, IND.

ESTABLISHED 1823

# Chickering

## PIANOS

Particular  
attention is  
called to the  
QUARTER GRAND

Made solely by  
**CHICKERING & SONS**  
791 Tremont Street Boston

# STERLING Pianos

High Standard of Construction.

DERBY, CONN.

# The EMERSON

1849—SHORT GRAND - 1907

Not so short as to sacrifice tone qualities, but as short as scientific scale drawing allows.  
In other words: *Short but not too short.*

**EMERSON PIANO CO.,** BOSTON CHICAGO

Established 1891

# P. A. STARCK PIANO CO.

Manufacturers of the

# STARCK HIGH GRADE

Factory in CHICAGO, 49th Ave. and West Lake St.

EXECUTIVE OFFICES AND WAREHOUSES: 204-6 Wabash Avenue

CINCINNATI CONSERVATORY OF MUSIC - ESTABLISHED 1867

Miss Clara Bauer, Directress.

Instructs, trains and educates after the best methods of Foremost European Conservatories. The faculty numbers some of the Leading Musicians and Artists of today.

Location ideal with respect to home comfort and luxurious surroundings. The finest and most completely equipped buildings devoted to music in America. Day and resident students may enter at any time. Illustrated Catalogue FREE.

MISS CLARA BAUER  
Highland Ave., Oak St. and Burnet Ave., CINCINNATI, OHIO

# KRANICH & BACH

PRODUCE **PIANOS**

OF THE HIGHEST MUSICAL TYPE

Factories and Warehouses

233 to 245 East 23d Street NEW YORK

Examine the workman-  
ship on the Conover  
Piano. Only a superior  
instrument is so well  
made.

Send for Catalog  
**THE CABLE COMPANY**  
Manufacturers  
Chicago

# Strich & Zeidler

GRAND AND UPRIGHT PIANOS OF THE HIGHEST ARTISTIC MERIT  
East 140th Street and Robbins Ave NEW YORK

**WILLIAM H. SHERWOOD**, the Great American Pianist,  
SAYS OF THE

# Smith & Nixon Piano

"It has been my rare good fortune to become acquainted with the Smith & Nixon Pianos, which I have unhesitatingly arranged to use exclusively at the Sherwood Music School, Chicago, and at the Chautauqua Institution, Chautauqua, N. Y.  
"The pianos used at Chautauqua, at my studio and cottage, and in the great concerts this year, have given the greatest satisfaction of any in my seventeen years' work at that place."  
WILLIAM H. SHERWOOD.

# SMITH & NIXON PIANOS

are made in Concert Grands, Parlor Grands, Art Grands, Boudoir Grands and Upright Grands and **PLAYER PIANOS**. Catalog on Request.

**THE SMITH & NIXON PIANO CO. Cincinnati, O.**

# EVERETT PIANOS

MME. CÉCILE CHAMINADE

Will Throughout Her American Tour 1908-09 use only

# EVERETT PIANOS

EVERETT PIANO CO., Boston  
THE JOHN CHURCH CO.

NEW YORK

CINCINNATI

CHICAGO

# THE STARR PIANO CO.

MANUFACTURERS OF

# GRAND AND UPRIGHT AND PLAYER PIANOS

FACTORY AND EXECUTIVE OFFICES, RICHMOND, IND.

SALESROOMS: Cincinnati, O.; Cleveland, O.; Dayton, O.; Detroit, Mich.; Indianapolis, Ind.; Los Angeles, Cal.; Richmond, Ind.; Toledo, O.

# LAWRENCE REA BARITONE

628 FINE ARTS BUILDING, CHICAGO

# VIOLINS, CELLOS AND BOWS

VERY FINE TESTED ITALIAN AND SILVER STRINGS

VIOLIN OUTFITS FROM \$5 to \$25

Genuine Old Violins and Cellos

LEATHER CASES AND FRENCH ROSINS

ARTISTIC REPAIRING

**S. PFEIFFER & CO.** 320 East 80th Street.  
TELEPHONE: 4867 79th NEW YORK







## ON MATTERS VIVID AND VARIOUS.

BY THE EDITOR.

ATLANTIC OCEAN,  
STEAMSHIP ADRIATIC, May 27, 1908.

**T**HE music on board of this English ship is played by Englishmen, a violinist, a second, a 'cello, a bass, and a five octave English piano being the physical basis—using the colloquial expressions. There is a full sized  $7\frac{1}{3}$  octave upright in the dining room for the use of average beings, but the small 5 octave piano which the Englishman must play to be paid is a useless interference having no contemporaneous qualities. The construction is tentative and tiny and the thing is merely a short keyboard controlling small hammers that strike short strings, making a kitchen kettle effect, as might be expected. It should be thrown overboard, and if the average man of affairs knew enough about music he would understand how insulting it is to the musical mind to have such a miscarriage introduced and then he also would not tolerate it. But the average intelligent man of affairs looks upon the culture of music as a matter pertaining to women and young children and misses, and actually discredits a man who is identified with music seriously, looks upon him as a species of crank. It is still the influence of past centuries, this disdain of the musician. Until a century ago, the stipend of the musician was still thrown to his feet from the staircase or the court window. Hence such abnormalities as a five octave piano are permitted—in England, which is by far the most backward musical nation of Europe and which has not yet produced either a composer, a conductor, a singer, a pianist, a violinist of the first class. The reason is that the successful culture of music in Great Britain has been preempted entirely by foreigners in accordance with the snobbishness of English society which is constantly hankering for Continental approval. We are, however, much worse than England is in all these tendencies and cannot, therefore, criticize her. She is the victim of the foreign musician and so are we and exactly for the same reason. Hence we also should cultivate the little irrational five octave piano and go back to the days before Cristofori and by retiring the hammers return to the plectra. In fact there is a theory prevailing in England that is encouraging the revival of the clavichord and the harpsichord, and why not? These instruments are modest and noiseless and about them hovers an atmosphere of serene reflection that ignores the facts of progress. Whenever we can so live that we need not think, but need merely bask in a brainless nothingness, we can rest and rest without suffering. That compendium of human knowledge, marvellous for its prophetic reliability, the Talmud, tells us that rest and suffering are conflicting and that rest must be without

sensation to be complete. With a five octave tin pan there can be no rest because of the suffering it inflicts; but there is no suffering in listening to the clavichord or the harpsichord. Dear old harps that made our ancestors smile at one another when they heard them tinkle! Well, there are some people who are anxious to-day to hear the tinkle of the clavichord, and God bless them, which he would do anyway without the clavichord so long as they are so innocent as to be able to cultivate it or entertain a wish to do so. One (or even more than one) can forgive these people, but everlasting damnation is sure to follow the orthodox idiot who in the 20th Century has the fanaticism to launch on a boat a five octave piano key board tin pan. He ought to be tarred and feathered.

### Analogy Between Things.

I suppose there is no reason why something should be analogous to nothing; but there is a possibility of analogy between things that have a reason for reminding one of each other. That is the cause of the analogy between this idiotic suggestion, this five octave kettle on board this semi-cruiser and the 65 note music roll used in the automatic piano player. What gives us thought for pausing and pauses for thinking is the well known fact that a whole group of renowned musicians have unhesitatingly (what a neat word and how gracefully it leads to the phrase: "Musicians unhesitatingly and enthusiastically endorsing") given their approval to the 65 note music roll although it now appears to be a tremendous musical fake. (Fake is really a most reprehensible word, but I cannot see why it should not be applied to a thing which is a fake. It is so eminently practical to call a real fake a real fake that the temptation to do so should not be resisted).

For instance, that renowned and conscientious pianist, Josef Hofmann who plays the piano like a Hercules (that is, not in the sense of a piano smasher but in the sense of overpowering mastery) tells the world, without blushing, about a Piano Player machine that: "The technic is perfectly mastered as the machine can play with ease any notes that are perforated on the paper music rolls." Far be it from me to doubt the relative assurance of the ears of Mr. Josef Hofmann, but I nevertheless most meekly might ask him if he has ever listened to one of the compositions he plays with ten fingers on a  $7\frac{1}{3}$  octave piano when they (the compositions, not the fingers) were performed by

a machine on another  $7\frac{1}{4}$  octave with a 65 note music roll? Has he?

He certainly has. And then he has the courage to put his name to a testimonial saying that the technic of a certain machine is perfectly mastered, knowing what the impression is intended to be. How much money did Josef Hofmann receive for writing that? How much? If he received no money or equivalent he certainly made a great mistake in writing as he did, for he should have been paid, and there was nothing criminal in charging money for such a testimonial or receiving money for it. All that is needed is to learn how much he received in order to learn how little these musical people receive for signing such documents.

Can Mr. Josef Hofmann play his repertory on a  $5\frac{1}{2}$  octave piano? That is all the 65 note music roll controls. I call the 65 note music roll a musical fake, a farce, a misleading factor in music, and I have proved it to be so in these columns, with musical examples, and yet an artist like Josef Hofmann endorses a production of music on that basis.

Certain philosophers have claimed that the study of music effaces the ethical quality of the mind and deadens it; that music leads to a misapprehension of universal truths, and that its idealism is in conflict with that deep human realism on which society is structured. The immoralities of musicians are made excusable on this theory and they are asked to be exempted from the usual judgment because of it.

How can a 65 note roll do otherwise than misdirect? Educational! After all, education means proper knowledge. It does not mean false knowledge, because knowing anything falsely means, necessarily, a correction of the fault. Not only do 65 note rolls not educate, but their cultivation signifies the loss of time required to direct the unfortunate victim, first, on the right path before he or she can receive the proper education after that. It is like listening to a New York Symphony Orchestra interpretation of a symphony and then being compelled to lose that impression in order to be able to hear the correct interpretation, afterward, with the proper impression.

#### A Paderewski Endorsement.

Some interested and conscientious people might ask what Paderewski says about an instrument which uses the 65 note roll. Here are his eloquent words: "Every one who wishes to hear ABSOLUTELY FAULTLESS, free from any kind of nervousness, piano playing should buy, &c. &c. It is PERFECTION!" Perfection, with transposed, transmuted, compressed music!

What kind of men are these, anyway? Paderewski asks the people to buy the instruments played by rolls that disfigure the masterworks which the cultured world listens to with awe and veneration, to buy machines, to buy machines to listen to emasculated performances of Beethoven, Schumann, Chopin, Liszt, Rubinstein and Brahms!

Imagine the "Staccato Etude" of Rubinstein played on 65 notes of a piano! The Liszt Hungarian rhapsodies! The "Islamy" fantasia, or Weber's "Invitation"! And the big Beethoven sonatas! But why dwell on this after we have demonstrated with examples the impossibility of the 65 note roll? But consider what a musical education can possibly be under such auspices, unrestricted by any technical or theoretical studies, and what the final consequence must turn out to be.

We must remember that many musicians of great reputation endorse this mechanical, automatic method, supplemented by a misrepresenting aural

interpretation. They do this for pay—the most of them. The unsophisticated musician who does it without pay is even worse because he makes no researches in this system; he is simply the goodnatured tool doing the bidding.

#### What Will Be Done.

The musicians of America, the teachers and the better class of amateurs will put an end to this scheme. It is impossible to continue it in the face of the fact that it is not only ruinous to a proper study and conception of music, but because it also puts an end to the profession of the music teacher.

There is no necessity whatever for music teachers if these men from foreign lands, who hire themselves out for so much money to piano manufacturers and then appeal to American audiences for financial support—if these men can also add to their incomes by successfully foisting upon our people a counterfeit musical proposition which in its essence destroys the musical profession. Necessarily that puts an end to the music teacher.



(From a painting by Répine.)

MODESTE MOUSSORGSKY.

The deceased Russian composer, whose "Boris Godunov" was produced recently at the Paris Grand Opera.

We assume that the music teacher is a thing of the past and that children and young people, instead of studying piano as it should be studied, receive their musical education through the instrumentality of a counterfeit music roll, advocated and urged and publicly pushed by the foreign pianist.

Let us assume that. Very well. Thereupon the piano itself ceases as a household factor, its place being taken by an automatic player. The piano ends as such and in its place the machine operates. That ends the public pianist and the piano teacher as well. With the end of the piano teacher and the public recital pianists, the piano ceases to interest any one and its manufacture ceases also. I think the syllogism is complete, and because it is complete there is the best of reasons for asserting that the machine with its 65 note of fake and fraudulent music has reached its high water mark.

#### A Letter of Pianist Paderewski.

[FROM THE MUSICAL COURIER EXTRA.]

Many testimonials have been delivered to piano manufacturers by the pianists who played their in-

struments on tours in the United States and many of these testimonials, on analysis, bear witness to the studious care and weighty deliberation with which they were finally concocted as one of the parts of the business arrangement implied, understood or actually transacted in the agreement between the European pianist who hires or sells himself to American piano manufacturers, as the case may be, first to one and then to the other and oftentimes to still more than two at different times, and many of these testimonials have all of us, who are in the path of this kind of literature, read and sometimes even studied, but never before have I, at least, beheld such a testimonial as Paderewski recently gave on one of our American pianos, a testimonial which evinces, on its face, how closely Paderewski must have studied the testimonial system that figures so largely in the daily papers of our country. Let us see how business-like he manages this latest experience in the testimonial line.

He addresses the manufacturers or owners of the piano he has this past season played by saying that it seems to him superfluous to give them in writing his appreciation of their instruments because "practically" they "do not need it" and then they show him how they need it all by publishing it broadcast. Hence he must have been in error. He then follows by stating that he had been playing their piano for seven months in America and "that proves more than anything which could be said or written." Evidently not. He had to write it after all, for that is what he did. And then with the usual thrust at this paper he closes his first paragraph as follows: "Whatever 'disinterested' detractors may object to, had I not found in your pianos a perfect medium for my art I would have never played them in public." Would he have played them without a contract?

I have a "perfect" right to reject this statement if Paderewski found the piano he refers to a "perfect" medium. There is nothing perfect in this world and therefore when the word is used it means that nothing better can be. For that reason I must conclude that Paderewski expressed what could never be or he knows no better. But it happens that the situation fits Paderewski exactly and he proves this also by giving his opinion of the piano after having already stated that it was for him a perfect medium. I am analyzing this to show his frame of mind, how he views all these proceedings

and how the scheme, mentally, works with him; and now his opinion. Paderewski must have carefully studied the testimonials published on Hood's Sarsaparilla, on Castoria, on Duffy's Malt Whisky, on Peruna especially, on the Golden Remedy particularly, on Piso's Cure, on Mrs. Winslow's Soothing Syrup and on Schenck's Mandrake Pills. He says:

For the first time I do not feel tired of piano playing after a long concert tour. I gave during the season ninety-three performances and my fingers are not sore, my arms are not aching, my nerves and muscles are as strong and fresh as on the day of my arrival.

Would not this testimonial fit in the Peruna and the Sarsaparilla advertisements even better than in a piano ad?

Dear Sir: Since taking your tone medicine my daughter's niece by her father's first marriage does not feel tired after a long circus tour. She gave during the season ninety-three performances as first female clown in three rings and her arms are not aching, her nerves and muscles are as



strong and fresh as on the day of her arrival. Mother and daughter both doing well as could be expected.

Paderewski says he was here seven months, which is about 213 days; he played 93 times, he says. We average the time required for actual use of the fingers and hands and arms at one and a half hours; but let us throw in an extra half hour for each performance, making two hours. Twice 93 is 186 hours; 186 hours is equal to 7 days and 18 hours. That is in 213 days he did not play 204. He spent of 213 days 204 days in traveling in a Private Pullman Car, on automobiles, sleeping, eating, walking, talking, and he actually played less than 9 days. As he played the same program virtually all the time (there were three or four occasions when a different program was played, an old one too, but as was shown in THE MUSICAL COURIER, he played virtually a constantly repeated program)—I say, as he played the same program everywhere he did not require any time for practice, each recital constituting a rehearsal for the next one; he required no practice and he played as if practice had not been indulged in. But practicing on the part of a pianist who plays one program only is not practice; it is mere play, mere toying. Paderewski has been playing these compositions for more than 30 years.

Hence, as I said, he played less than 9 days in 213 days.

Why then does he apologize to the piano for not having any sore fingers or aching arms or weak nerves or muscles? Is there any piano on earth so constructed that in 9 days' work on it during 213 days it would produce such a pathological condition? Observe what he says on this:

This is entirely due to the supreme qualities of your instruments.

How can any qualities of a piano, particularly a piano played 9 days only in 213 days, prevent a pianist from feeling tired? If he does not play the piano more than 8½ days in 213 days how can he feel tired? He had, according to his own figures, 204 days of rest in 213. He is really not doing anything. He plays a few hours and rests 22 hours and does it again on the next day &c. &c. &c. Where is the work and why cast the imputation upon the piano that it does not make him tired because he plays on it only 9 days and less during 213 days. It certainly means to any one enlightened on this that had he played 20 days or any such number upon it he would have had sore fingers and aching arms.

I am simply working this out logically on the basis of its own facts to illustrate how individuals like Paderewski run to extremes when they reach the barrier of sincerity as they always do. He cannot escape. He is caught in the meshes of his own making. He does not know what to write to the piano manufacturer and he proves his unsafe ground in the platitudes he uses, combined with an attempt through finesse and the blurring of the picture in his own mind to convey a meaning that might be considered senseless, if necessary. The Patent Medicine phraseology is aimed at the piano testimonial generally and its absurdity. He cannot escape that because it is uppermost in his mind and he identifies the American people as the great victims of the Patent Medicine System. Knowing how piano testimonials are secured, he sees the marked resemblance and falls into line unconsciously; thus he is betrayed.

Naturally he attributes his cure, like the invalid who has been resurrected by the medicine, to the piano, to its supreme qualities, just as if he had been an invalid in this country in former days and the medicine or the quacks or the doctors could not restore him; but now he takes the Weber medicine

and the tired feeling, the sore fingers and the aching arms are all normal and he is once more happy.

He adds this language to show expert testimony:

I—"Positive Perfection of Mechanism."

II—"Exceptionally easy production of tone."

III—"Beautiful singing quality, and, IN SPITE OF IT, its marvellous clearness."

### Let Us Linger Longer.

It seems to me it would pay to make analysis here for no other reasons than to show how little regard most pianists have for piano manufacturers when the day is reached, after the completion of the tour, and all the money has been paid out and the testimonial is to come forth. If they really had the true interests of the piano manufacturers at heart they could not write such phrases or sentences as the above, sentences that are obliterated so far as value goes, the moment one punctures them. This indifference, however, may represent the protest of the artistic soul against the piano itself and that is as it appears to me as I regard these sentences.

SENTENCE NO. 1.—Paderewski happens to know that the mechanism which he calls "Positive Perfection" is not the product of the Weber Company. He knows exactly where the "actions," the Amer-



WAGNER CONDUCTING; FROM AN OLD CARICATURE.

ican name for the "mechanism," were made; he had reason to know, as I know. Therefore when he calls the mechanism "Positive Perfection" he knows that this nearly invulnerable praise is not for the piano maker but for the action manufacturer who made the actions for the Weber pianos he played. And to think, for a moment, that the Weber concern accepted this instead of flinging it at his feet and telling him what they know I could have told him. I cannot make myself believe that a house like the Aeolian-Weber would make use of the expression "Positive Perfection of Mechanism" to go before the American people with it in order to impress them that the concern makes this mechanism when it is not made by the Weber house for its pianos. That would mean that anything goes in the piano business; it would be reprehensible, although it would mean that dozens of other firms would subsequently use the same action and then use the Paderewski phrase to endorse their pianos. So come along; let us have it. It applies to all pianos using that action.

SENTENCE NO. 2.—What is an easy production of tone as applied to a piano? That belongs to the person doing the playing. Paderewski never gave the piano a thought when he wrote that useless phrase. When you have Positive Perfection of

Mechanism you have easy production of tone, provided the piano has tone within it. Nonsense.

SENTENCE NO. 3.—This is another suicidal phrase. The singing quality is beautiful, yet IN SPITE OF IT, that is despite its beautiful quality, the singing quality has marvelous clearness. In the name of Lucifer or any of his friends how can it have singing—beautiful singing quality—unless it had clearness? A piano with a muddy quality, a piano not clear, can have no beautiful, in fact, can have no kind of singing quality. The sentence he makes there is forced, insincere, protesting, having the same weakness, common with the others. There is no real value in his sentences and they abound in heavy redundancy; they are labored and, hence, ineffective. IN SPITE OF clearness, the pianos have beautiful, singing quality. What a careful, a really appreciative testimonialist would say is that the singing quality of the piano is clear and therefore beautiful, which would necessarily mean that if it were not clear it could not have any beautiful singing quality, and that would be true and could be uttered so long as the word clear would have to be used. The sentence once more proves that Paderewski did not know what to write; he was finally cornered in the testimonial market.

### The "Disinterested" Detractors.

There is more evidence found within his testimonial to show his spirit of restless protest and dissatisfaction. There is just that poignancy in the one phrase I shall quote which is wanting in all the others. The real human being rests in it. Read it again: "Whatever 'disinterested' detractors may object to," he says, he would not have played the Weber in public unless he had found the piano the perfect medium &c. &c.

To whom does Paderewski refer in this unnecessary, and, in a testimonial, gratuitous fling? Why call any attention to detractors of any kind? Why compel the public to ask "What does Paderewski mean here when he alludes to 'disinterested' detractors?" The public will ask. The Aeolian Company will induce the public to ask because it is advertising the testimonial, and therefore those who know nothing about all this bartering and business with European pianists who give their testimonials to piano manufacturers as part of an engagement of services, will naturally learn of it. The public must inquire.

The phrase proves several significant things. It proves first that there are detractors, that there are people who do not approve of this practice of foreign pianists selling themselves as pianists to one American piano manufacturer and then to another. It proves that much.

His testimonial, reduced to its essentials, is an explanation of his foibles in connection with the use of the piano during this tour. What he says about the piano is of very little consequence, especially to him; what he says of himself is the chief, the paramount factor in it, and all this is emphatically accented because he calls attention to the fact that there are "disinterested" detractors. This then is the real interesting feature of the whole testimonial, this obscure thrust, and the public will never take any interest in anything in the testimonial except that veiled oburgation; the first question being "Who are the detractors?" and the next "why any detractors," and that is all Paderewski wanted. He gave the manufacturer who supplies the Weber with actions an unqualified testimonial, but whatever he said about the Weber piano is discounted by what he says and mystically alludes to regarding himself.

Hence I should never call it a piano testimonial. And in these remarks I merely wish it understood that I am not giving any expression of views on the Weber nor am I defending the Weber piano against Paderewski. If the Weber concern did not find it possible to secure from Paderewski a proper, outspoken, direct testimonial the day is

too late for me to aid in calling his attention to the manner of his testimonial. The Weber Company worked hard to secure the services of Paderewski and he is not complaining that its personnel did not bestow that attention upon him which all such public performers look to as part of the general advertising scheme in blessed America; therefore one reason why the proper testimonial did not come forth is, as explained by me, due to Paderewski paying much more attention to the questions appertaining to the microscopic events of life and, therefore, and naturally, the macrocosm is lost sight of by him.

With the Weber Company the supreme moment was the contents of that testimonial on the Weber piano; with Paderewski, who would have known this had he more than  $7\frac{1}{3}$  octave conception of life, the testimonial offered the opportunity to give a thrust at detractors, because his action in arranging to play the Weber piano had been severely criticised. Losing sight of the Weber motive because of intense glare he casts upon himself, Paderewski unconsciously does injustice to the very concern that engaged him for a large sum to play its pianos in America and, in the final moment, that supreme piano manufacturer's moment, the testimonial moment, he gives the latter a testimonial which, in advertising it, brings to light the existence of adverse criticism and also shows through necessary exposure of conditions that the most significant part of the Weber is the mechanism and that the mechanism is not manufactured by the Weber concern.

What a shame, after such a heroic effort on part of the Webers! As Patmore says:

The day of days was not the day;  
That went before, or was postponed.

#### Heinrich Gebhard a Humorist.

When Gebhard, the pianist, was living in Vienna studying with Leschetizky, he was a constant guest of a prominent family there, and, in fact, he was rather the hero, or the center, on the occasions of such meetings. All kinds of pranks were played. One time Gebhard impersonated a great American impresario, as well as pianist; he presented singers and all sorts of artists from the Opera and conservatories. Though primarily social affairs, the evenings proved to be highly musical as well. Such distinguished men were present as Leschetizky himself, Ossip Gabrilowitsch, the well known Russian pianist; Edouard Schütt, the eminent composer; Sinigaglia, the Italian composer; Arthur Schnabel, the pianist, and others.

#### "The Gay Musician."

The success of Julian Edwards' new comic opera, "The Gay Musician," at Wallack's Theater, has been remarkable. Mr. Edwards, in "The Gay Musician," has produced one of the most attractive comic operas heard for some time. The music is strikingly tuneful, the orchestration of a very high order, and, unlike many so called light operas which have been written in this country, "The Gay Musician" has a plot which is intelligible. It is altogether devoid of the usual horseplay. Mr. Edwards' ripe musicianship is well known from his previous operas, and "The Gay Musician" is destined to have a long career. An excellent cast is presenting this delightful work.

#### New York to Lose Schenck.

Since the appointment of Elliott Schenck as director of music in Jersey City, his duties have so increased that he has decided to take up his residence over the river. It is reported that Mr. Schenck has a handsome house near Bergen avenue in view; he will not, however change his habitation until autumn, as he still has a lease on his house in Bronxville. Mr. Schenck gave a series of Wagner recitals for the Jersey City public, which were attended by about 2,000 people weekly.

#### Carbone's Summer Season.

Signor Carbone has received so many applications from new pupils from all parts of the United States that instead of teaching three days a week at his Carnegie Hall studios, he has planned to be there Tuesdays, Wednesdays, Fridays and Saturdays. Thursday will be spent in Newport, where he has a large class. Signor Carbone's only opportunity to be with his family, who are summering in Sullivan County, N. Y., will be Sundays and Mondays.



DRESDEN BUREAU THE MUSICAL COURIER,  
NÜRNBERGERSTR. 54. JUNE 4. 1908.

Of all the pianists who have played here, strange as it may seem to many, Wilhelm Backhaus has attracted the most attention. What are the secrets of his power? He has given four or five concerts to entirely sold out houses, and could have continued them even longer. First, he is quite young, has the appearance of a poet, does not pose, assume, or calculate upon any of those things that attract the fickle multitude. His technic, though large, is not greater than that of Ignaz Friedman, or Drosdoff, both of them pianistic giants; his school being known as of the objective kind, does not offer much in the way of interpretation, yet Ignaz Friedman and Lambrino (who may be placed among the great interpreters of the day) did not attract such houses, and it is doubtful if they were able to make expenses; but Backhaus' repertory is apparently without limit; he seems to have enormous powers of endurance, the utmost elasticity and plastique; a sweet, though not large or resonant tone; and he possesses a certain charm of poetic fantasy, though it might be wished



SIEGMUND VON HAUSEGGER.

The Frankfurt composer and conductor. His "Barbarossa" was performed successfully in New York some years ago.

that even here he would give a freer rein to Pegasus. He has an excellent impresario in the person of Herr Bock, who took the pains to make the public acquainted with Backhaus long before the concerts began, and here one might interpolate a few lines on the advantages of judicious advertising, with which Backhaus is well acquainted. He also seems to have gained the good will of the critics, who have almost without exception lauded him to the skies, even in points where the critics of Berlin, Leipzig and other places have not been in full accord, though, of course, recognizing his genius.

Friedman is a pupil of Leschetizky, and has been, undoubtedly, the most important appearance in the piano world here this season, when estimated at his true value, for not only has he an astounding technic, even for modern requirements, but he has also a depth of poetical conception and a refinement of perception rarely seen. His pupil, Kamtschatoff, gave promise, as a very young debutant in the concert world, of becoming in time a great pianist. Especially in the Schumann "Carneval" he displayed a masterful technic and reproduced all the wonderful variety and characteristic of this chef d'œuvre of Schumann in a manner that left no doubt as to the player's future.

Friedman was followed by Slivinsky, another well known pupil of Leschetizky, who has always won well earned

praise here, and is much thought of in Dresden. Though rather tired and worn from a prolonged concert tournee, he was still able to show all those genial characteristics which have rendered him famous. On the program was a novelty, a work of Paderewski, which is wanting in real musical impulse and invention, despite a rather pompous "Klang," and abounds in technical difficulties, which, though performed by such a great virtuoso as Slivinsky, could not produce more than a lukewarm liking for it. I speak of the "Variations and Fugue."

Perhaps the most individual pianist who has appeared here during the year was the Greek Lambrino, who at his first concert manifested especial Chopin proclivities. That he is not a one sided artist, however, was well demonstrated at his second concert, when the program contained works of Brahms, Beethoven, Grieg, Liszt and others. Possessing an individuality strong and marked, a true, deep musical nature, also strong virile power, he soon made it clear that he is universal in his mental and musical grasp of the world's greatest composers. His tone is large and vibrant, and then again of a velvety softness and charm, which together remind one of the Rubinstein type. All felt that another great pianist had been discovered, and enthusiasm at the close of his concert knew no bounds.

A still more modern product, whose playing gives no uncertain sound, is Dr. Mark Gunzberg, a pupil of Carreño and Emil Sauer, whose various appearances have stamped him as a master talent. His first concert proclaimed him an artist with what the Germans call the "grosser Zug," and this he has well borne out in the Liszt matinee, and in the concert for chamber music, which he gave later. He enjoys Sauer's patronage, and is likely to become popular in Dresden, where he has settled.

Two celebrated singers who appeared later in the season were Julia Culp and Tilly Koenen. Of the latter one cannot say too much in praise of such rare temperamental gifts as are hers. She captivates her hearers by her great richness of charm, irresistibly compelling her audience to feel with her. Perhaps it is in the songs of her country, like those of Catherine Rennes, or in the songs of Strauss, that she excels, although it is impossible to choose between any of them, so fully able is she to impart the one desirable and happy note to each, that seems to set it apart as the very best, expressing with overwhelming power the sentiment of every song she sings. Of Julia Culp, I have only to repeat what I wrote on a former occasion, as to her high ability to throw herself wholly on the mental and spiritual side of her art. She is one of the chosen few who deserve to be ranked with the really great ones of the earth.

A concerto of Scholtz's younger period was heard in the Dresdner Musik Schule and in the Pädagogischer Musik Verein. An interesting work, full of beautiful lyrique, as well as of the maestro style of theme, and closing with a rondo allegro moderato which reminds one of Grieg's manner. Songs of Roth and Boehm were also sung.

Frau Boehm van Endert made her debut on Saturday in the Auber opera of "Maurer und Schlosser," or, in the French title, "Le Maçon," which has been revived.

Luise Ottermann gave a most successful pupils' recital recently.

Our Dresden composer, Noren, has just emerged triumphantly from a suit instituted against him by the publisher of Strauss' "Heldenleben," founded on the new laws for the copyright of melody. Noren had, in his "Kaleidoscope," made a citation of a famous theme from "Heldenleben," upon which he founded a movement, which he entitled "To a Famous Contemporary." The work, "Kaleidoscope," was performed at the great Tonkünstler Verein, which met in Dresden last year, with pronounced success, and the composer received the personal congratulations of Strauss. But the suit was begun with, however, this result, that it has been decided that a "motiv," or "leitmotiv," or "phrase," or "theme" cannot rightly be classed under the head of melody. Hence the "Kaleidoscope" will, much to the delight of all who have heard it, have a right to be heard again.

V. I. Clark's orchestral arrangements are receiving much attention from Olsen's orchestra, his setting of Grieg's "Heimwärts" having lately been performed at the Royal Belvedere. Mr. Clark shows great skill in his treatment of the different instruments, and in his exceedingly clever distributions of the themes between them. His orchestration is as original as it is beautiful. Alvin Kranich is soon to have No. 2 of his "Rhapsodien Americana" performed at the Olsen concerts.

E. POTTER-FRISSELL.

Vincent d'Indy delivered a Bach lecture in Brussels recently.





24 LUITPOLD STRASSE,  
BERLIN, May 30, 1908.

Musical Berlin has been under Russian rule for the last ten days. The Imperial Opera Stagione from St. Petersburg has been giving nightly performances at Kroll's Theater, and the Czar's ballet from the St. Petersburg Marine Theater gave exhibitions of dancing at the Comic Opera

varying mood. There is something quite ethereal about this exquisite creature. She was born for the dance. No wonder that she received an ovation! The Berliners are not used to seeing such fleetness of foot, such swing and rhythm. Among the most enthusiastic to applaud the prima ballerina were Dell' Era and Fräulein Kirschner, solo dancers of the Berlin Royal Opera, and Ruth St. Denis, whose Hindoo dances are now attracting much attention at the Comic Opera.

Mlle. Pawlowa was supported by an excellent company. The first evening, Adams' old ballet "Giselle" was given; then followed national dances, some of them very funny; then a Hungarian dance, when the whole troupe did the Liszt second rhapsody with remarkable verve and impressiveness. The closing number was a fiery Spanish dance, also rendered by the entire company. At the second performance the Spanish ballet "Pachita" was given; this is a pantomime, which gave the Russian visitors ample opportunity to display their versatility. Their success was so great that they have been engaged for three more evenings.

The St. Petersburg Opera has not met with the success that would warrant such a great undertaking, for bringing this big troupe here has proved a very expensive affair.

have to put his hand deep down into his pocket to make up the deficit, for the attendance has not been large. The prices are too high for the Berlin public (15 marks for a seat in the parquet), considering what is offered, and the management of the whole thing has not been advantageous. To be sure, the Russian soloists have had to contend with many difficulties; the stage of Kroll's Theater is much smaller than the one they are accustomed to; the orchestra (the local Mozart Orchestra) is second rate, and is unfamiliar with the Russian scores; and it was impossible to bring all of the original scenery on account of the enormous expense involved. Even as it was, however, a much better showing might have been made if the stage management had been more competent. The two really great artists of the company, Mesdames Kousnetzowa and Shruewa, appeared but twice in ten days, while mediocre singers were repeatedly put forward. In spite of all these shortcomings, it has been very interesting to make the acquaintance of the standard Russian operatic repertory, and to see and hear how these singers from the Neva do things.

On the opening night, May 20, Glinka's "Life for the Czar," which is considered the Russian national opera, was given. It happened that May 20 was Glinka's birthday. Glinka, the founder of Russian national music, began work



CHARACTERISTIC COSTUMES OF THE DANCERS IN THE RUSSIAN BALLETS WHICH HAVE SCORED SUCH EXCEPTIONAL SUCCESSES IN BERLIN.

that have set all Berlin agog. While the much heralded opera troupe has met with a succès d'estime only, the dancers scored a great triumph. The Russians, no doubt, lead the world in this art today. The company, with Mlle. Pawlowa, the famous prima ballerina, at its head, gave two entire evenings, lasting four hours each, of pantomime and dancing. These Russians employ the old style of regulation ballet technique; they offer nothing absolutely new, but the perfection with which they exercise their art baffles description. Mlle. Pawlowa, the star, is as fascinating a human butterfly as ever winged its way across the stage. Lithe and supple as a willow, not beautiful, but very attractive, with her large, dark eyes and her expressive features, she is the personification of grace and free and easy movement; her feet scarcely seem to touch the floor; she seems to float in space. She dances not with her feet and limbs only, but with her entire body, every muscle being brought into exquisite and graceful play. Her technical mastery over every phase of her art is astounding, and she seems to feel the music too, for her remarkable mobility of facial expression depicts to perfection its every

The appearance in Berlin of such a large aggregation of artists was made possible only by the munificence of Prince Zaretselli, the well known Russian art Mæcenas. He will

on this opera while he was a student of composition under Dehn in Berlin in 1833—that is, he sketched a part of the music then. He finished the opera a couple of years later,

## MAESTRO FRANZ EMERICH

VOCAL INSTRUCTION and MADAME TERESA EMERICH  
PUPILS PREPARED FOR THE OPERATIC AND CONCERT STAGE

Some Distinguished PUPILS of MAESTRO and MME. EMERICH:

CAVALIER MARIO SAMMARCO, the famous Italian Baritone.  
FRANZ EGENIEFF, Baritone of the Berlin Comic Opera and Amfortas of the Savage "Parsifal" Tour.  
CHARLES DALMORES, Dramatic Tenor of the Hammerstein Opera, and the Lohengrin of next year's Bayreuth Festival.  
FRANCIS MACLENNAN and \*Mme. Macleennan-Easton.  
\*HARRIET BÉNE, Mezzo-Soprano of Berlin Comic Opera, at present on tour with Savage "Butterfly" Company.  
FLORENCE WICKHAM, Mezzo-Soprano of the Schwerin Royal Opera and Kundry of Savage "Parsifal" Tour.

HANNA MARA, the Kundry of the Savage "Parsifal" Tour.  
PUTNAM GRISWOLD, the Basso of the Berlin Royal Opera and Gurnemans of the Savage "Parsifal" Tour.  
MICHAEL REITER, Heroic Tenor of the Royal Opera, Munich.  
HANS TAWZLER, Lohengrin (alternating with Dalmore) of next year's Bayreuth Festival.  
\*FRANCES ROSE, Soprano, of the Berlin Royal Opera.  
MARGARETHE MATZENAUER, Mezzo-Soprano, of the Royal Opera, Munich.  
MARELLA LINDH the renowned Concert Singer.  
\*ELISABETH FARRY from next year on for five years at Berlin Royal Opera.

INSTRUCTION GIVEN IN ENGLISH, GERMAN, FRENCH AND ITALIAN

The names marked \* are those of pupils of Mme. Emerich.

BERLIN, W., Nurnberger Platz, 1

## RICHARD LOWE

Königlicher Hof-Kapellmeister

INSTRUCTOR IN SINGING, COACHING AND FULL PREPARATION FOR THE OPERATIC STAGE

Some of his pupils are: Emmy Destinn, Royal Opera, Berlin; Maria Labia, Comic Opera, Berlin; Theodore Bertram, Royal Chamber Singer, Berlin-Bayreuth; Anne Worill, Coloratura Singer, Comic Opera, Berlin; Desider Zador, Baritone, Comic Opera, Berlin, Prinzregenten Theater, Munich; Willard Andelin, Bassist, Royal Court Opera, Hanover; Alfred Baruttan, Heroic Tenor, Landes Theater, Prague, Royal Opera, Vienna; Desider Matray, Heroic Tenor, Royal Opera, Karlsruhe and Bayreuth; Emmi Teichy, Coloratura Singer, Royal Opera, Dresden and Vienna; Helene Hieser, First Altist, Royal Court Opera, Stuttgart; Wilma Kiser, First Altist, Theater an der Wien; Leona Ney, Royal Comic Opera, Budapest.

BERLIN W., GERMANY, KURFÜRSTEN STRASSE 10

## GLENN HALL

TENOR

## LESCHETIZKY METHOD

AND SCHOOL OF INTERPRETATION

Pupils received in the house and practice supervised. In charge of MRS. POTTER-FRISSELL, pupil of Stepanoff, Prentner (certificated) and Leschetizky. Highly indorsed by Emil Sauer and leading Dresden musicians. Dunning System of Improved Music Study for beginners also represented. Instructor in Ehrlich's School of Music, Dresden.

Apply Nurnbergerstr 54, Pt. r. DRESDEN

## EDGAR STILLMAN-KELLEY

COMPOSER

STUDIO ADDRESS: Tannenzion St. 19A' Berlin, W.

## GEORG FERGUSSON

BARITONE.

Vocal Instructor

KLEIST STRASSE 27, BERLIN W.

## PASMORE

TEACHER of SINGING and INSTRUCTOR of ARTIST CLASS at STERN CONSERVATORY

PRIVATE STUDIO:

Holsteinsche St. 28 Berlin, W

## MAURICE ARONSON

BERLIN-CHARLOTTENBURG  
Hummelsstrasse 43

Pianist and Instructor of Advanced Piano Playing.

For ten years the only assistant to

## LEOPOLD GODOWSKY

IN AMERICA  
December, January, February, Season 1908-1909

ADDRESS

HAENSEL & JONES, 1 East 42d Street  
NEW YORK

not without great difficulty, for his wife, who, like Minna Wagner, had no conception of her husband's mission, worried the life out of him, and complained that "he wasted all his money for music paper." The premiere occurred at St. Petersburg in the presence of the Czar in December, 1836; the monarch called the composer into the Imperial box, complimented him warmly, and, what was more praiseworthy, made him a present of 4,000 roubles. The text deals with an episode in the struggle between the Russians and Poles in 1613. The hero is Iwan Sussanin, a peasant. The Poles are searching for the Czar, whom they intend to kill, and Sussanin, pretending to be in sympathy with them, promises to take them to him; but he leads them astray in the dreary winter forest, and they all perish in the cold, Sussanin sacrificing his own life in order to save that of the Czar. A love affair runs through the plot and there is a ballet, as, in fact, there is in every Russian opera, but the libretto lacks dramatic interest, and the action drags. There is too much oratorio style. The music is melodious, harmonically simple, and easily understood. The orchestration is weak. The national coloring is by no means so apparent throughout the work as one would expect of an opera claiming the title of "Russian national opera"; the music is often quite Italian in character, the tenor aria in the second scene of the first act, in particular. This was the cast:

Iwan Sussanin, a peasant from the village Domnino...Herr Petroff  
Antonida, his daughter.....Madame Kousnetzowa  
Bogdan Sabinin, her fiancé.....M. Bonatchich  
Wanja, an orphan boy, Sussanin's foster son....Madame Sbruewa

This cast included the two stars of the company mentioned above. These two women are singers of the very first rank. Madame Kousnetzowa has a beautiful soprano voice of great range and unusual volume, and she sings with the temperament of the Magyar; in fact, her appearance is rather Hungarian or Italian than Russian. She is a most beautiful woman. A still greater impression was created by Madame Sbruewa, one of the finest contraltos of our day. This lady has a glorious voice, and her use of it, as well as her interpretation of the part of the orphan boy, showed her to be a consummate artist and musician. The other singers were of no special importance. The tenor, whose style of singing is quite Italian, has good vocal material, but his voice sounds, as he uses it, too flat and open. The orchestra was conducted by Kruschewsky, a rather oldish gentleman, who seemed to be familiar with the score, but he lacked enthusiasm and the power of inspiring the Mozart Orchestra, and this orchestra is very much in need of a little inspiration. Kruschewsky seems to be the only conductor with the company; at least, he has led every performance I have attended thus far.

The following evening Tschaiakowsky's "Pique Dame" was produced. This work was given by the Berlin Royal

Opera last year, but it met with little success. Tschaiakowsky composed it at Florence in 1890. His own views of the work are expressed in a letter he wrote to his patroness, the Grand Duchess Constantine Constantinowitsch: "I wrote this opera with exceptional rapidity, completing it in six weeks. Then I made the piano arrangement of it; it is possible that the 'Pique Dame' is a heartily bad opera, and it is very probable that I will hate it a year hence, just as I hate so many other works of my own, and yet it now seems to me that it is my best work, and that with this I have accomplished something like a deed." This illustrates how little Tschaiakowsky was capable of judging the value of his own compositions, for "Pique Dame" is far inferior to his opera "Eugen Onegin," with which the Russians have also favored us, and it is



MME. KOUSNETZOWA,  
Prima donna of the St. Petersburg Opera.

far removed from his great symphonic works. Tschaiakowsky was essentially a symphonist; he was lacking in the dramatic force which successive writers of opera must have. Yet he composed no less than ten operas. The first performance of "Pique Dame" occurred in December, 1890, at the Imperial Marine Theater in St. Petersburg. Medea Fiegner, who created the part of Lisa, also sang it here last Thursday. Madame Fiegner is solo singer to the Czar; in her prime she must have been a great artist, but her voice is now passé; histrionically, however, she was admirable. This was the cast:

Countess .....Madame Makaroff  
Lisa, her granddaughter.....Mme. Medea Fiegner  
Pauline, her friend.....Mme. Andreef  
Governess .....Madame Tuchomirow  
Mascha, servant.....Madame Liubawina  
Hermann .....M. Davidoff  
Count Tomsky .....M. Sergeeff  
Prince Zeletsky.....M. Braghin  
Czarlinsky .....M. Letischewsky  
Suria .....M. Owtshinnikow  
Festival Arranger.....M. Scharapoff

Davidoff, who sang the principal tenor role, has excellent vocal material, but it seems to have been badly

school; indeed, this appears to be the case with many of these Russian singers. This is briefly the plot of the libretto, which was written by Modeste Tschaiakowsky, and founded on Puschkin's novel of the same name: Hermann is in love with Lisa, but he is too poor to marry. Lisa's grandmother, the old Countess, has made an immense fortune at the gambling tables, through her knowledge of the three mystic cards that always win. For this reason she was dubbed the "Pique Dame." Hermann gains access to the Countess' bedroom and hides there until the old lady retires. Then he appears at her bedside and asks for the secret of the mystic cards. The old Countess refuses to reveal it, and Hermann threatens her with his pistol. At this she falls dead at his feet. Lisa refuses to marry the murderer. At midnight the Countess' ghost appears and commands Hermann to marry Lisa, telling him to stake all on the three of spades, the seven and the ace of that suit. Lisa and Hermann meet at the canal, he loses his mind, and Lisa jumps into the canal. In the last scene Hermann sits at the gambling table; the ghost of the old Countess appears, and Hermann kills himself. Neither Modeste nor Peter Tschaiakowsky arose to the dramatic opportunity of the text. The music, while often very charming and very refined, being exquisitely instrumented, lacks broad outline and continuity. The aria of Lisa before she jumps into the canal is the most effective number of the work. Madame Fiegner gave an admirable rendition of this, in spite of her vocal shortcomings. The Russian colony was out at each of these performances in full force, so there was no lack of outward success.

On Saturday, Rubinstein's "The Demon" was given. This was the first time I have ever heard an opera by the great pianist. Rubinstein wrote no less than fourteen operas. As is well known, it was the tragedy of his life that he received so little recognition as a composer for the stage. After hearing "The Demon" it is easy to understand why his operas have met with so little success. He, too, was lacking in dramatic instinct; there is altogether too much oratorio style in "The Demon," and there is a certain monotony in his mode of vocal and orchestral expression that becomes very tiresome. Yet "The Demon" is said to be far the best of Rubinstein's operas. There is much that is beautiful in the score and in the vocal parts, but there is also much dreary waste, and the work fails to hold the audience. Rubinstein wrote seven Russian and seven German operas. In Russia "The Demon" is very popular. It is a romantic subject. The plot is, briefly, as follows: The Demon does not appear in human form as demons sometimes do, but in the traditional trappings of his Satanic Majesty. He is in love with Tamara, the heroine, and he wishes to possess her body and soul. But an angel opposes him. The two meet in a wild, romantic, mountainous scene. Tamara is engaged to be married to Prince Simodal. The Prince, while on his way to Tamara, accompanied by a large retinue, is waylaid and killed by Tartars, at the instigation of the Demon. In the second act the wedding festivities are in progress in the palace of Prince Gudahl, Tamara's father. The ballet in this scene greatly distinguished itself. A Caucasian dance, given with great verve and rhythmic precision, called forth stormy applause and the demand for a repetition. Meanwhile, the coming of the bridegroom is impatiently awaited. He comes, but as a corpse, brought in by his followers. Tamara, prostrated with grief, falls over his dead body, and at this juncture the Demon appears and tries to console her. This aria of the Demon is perhaps the most effective number of the work. Tamara will have naught of him, however, and she goes to a nunnery. In the convent, too, the Demon, for whom walls and doors do not exist, appears, and he succeeds in conquering Tamara; she falls into his arms, but at the same time she falls dead at his feet. The Demon prepares to take her soul to the lower regions, but the angel inter-

## SUMMER VOCAL STUDY NOTICE Mr. Hermann Klein

will continue to receive PUPILS at his NEW YORK STUDIO until the end of June.

Autumn Term will begin in September.

N. B.—Mr. Klein himself imparts the technique of the Art of Singing to all who require it. He does not send his pupils for preliminary training to any assistant teacher.

STUDIO: 154 WEST SEVENTY-SEVENTH STREET

J. E. FRANCKE PRESENTS FOR THE SEASON 1908-09 IN AMERICA

# ZIMBALIST

INCOMPARABLE  
RUSSIAN VIOLINIST

CAPTIVATING

RUSSIAN PIANIST

"THE MASON & HAMLIN PIANO"

# TINA LERNER

# KUSSEWITZKY

PHENOMENAL  
CONTRABASS VIRTUOSO

ADDRESS:

Sole Management KARL JUNKERMANN, London.

For Terms and Dates 1402 Broadway, New York



cedes, and, like Margarethe, Tamara is borne heavenward. The cast was a weak one. The only part that was in adequate hands was the one of the Demon, which was interpreted by M. Tartakoff, a singer no longer young, it is true, but still possessing a soft, sympathetic baritone voice and a high degree of vocal skill. In fact, his voice seemed too sympathetic for the role of a demon, but Rubinstein has treated this part in a remarkably lyric manner. The singers were all heartily applauded and repeatedly called out and cheered at the conclusion. Next week I shall continue with the Russian performances, giving accounts of the productions of Tschaiowsky's "Eugen Onegin," Naprawnick's "Dubrowsky," and of any other works which the Russians may bring out.

In connection with the dedication of the Bach Monument, which occurred at Leipsic the other day, some interesting disclosures have been made concerning Professor Leffner's method of ascertaining what was the exact likeness of Bach. The great cantor was buried at Leipsic in 1750 in the old Johannis Kirchhof. As the ground of this cemetery was later utilized for building purposes, the grave disappeared and was entirely forgotten until 1894, almost 150 years after Bach's death, when it was rediscovered. The bones of the immortal master were still in fairly good condition; they were interred in a vault of the Johannis Kirche and the place was marked with a bronze tablet. A Bach monument for Leipsic was then already planned and Leffner, assisted by Professor His, the distinguished anatomist, took Bach's skull and placed on it a layer of clay, as thick as the flesh and skin of an ordinary man would be; they were guided by several old oil paintings and sketches of Bach. Thus they made, with the original Bach skull as a basis, a face that must have looked very much as Bach did in life. From this mask Leffner created the face of the new Bach monument, and it is said to contain all the characteristics which are found in the authentic portraits of the master. In measuring the Bach skull, His and Leffner were astonished at the development around the temples, a very significant development for a musician.

Etelka Gerster's advanced pupils gave a public operatic performance at the Comic Opera last Saturday, when several very talented young singers were introduced to the public. Scenes from Gluck's "Iphigenia auf Tauris," Tschaiowsky's "Eugen Onegin," Auber's "Maur und Schlosser" and Thomas' "Hamlet" were given. In "Hamlet" Elfriede Gotte rendered the big mad scene aria in a way that justifies the most brilliant predictions for her future. She has a beautiful coloratura soprano voice, sweet and velvety, and remarkably flexible. She possesses a very marked degree of technical skill, which, indeed, this part calls for. She was stormily applauded. Other young girls, all of whom were heard to good advantage, were Elsa von Beck as Iphigenia, Luise Huff as Orest in Gluck's opera, Lisbeth Paulin as Henriette and Lötte Kolitz as Bertram in Auber's almost forgotten work, and Rose Scho-

verling as Tatjana in the second scene of the first act of Tschaiowsky's "Eugen Onegin." Miss Schoverling is an American girl, and she sang under distressing circumstances, having just received the news of the death of her father; but as there was nobody to take her part, rather than jeopardize the whole undertaking, which was given for a charitable purpose under the patronage of the Princess von Bülow, she bravely did her duty. She has a very sympathetic voice and marked dramatic ability, and she promises to become a singer of importance. The work of the chorus of girls in the Gluck and Auber numbers was excellent. The performances were conducted by Georg Volterthum, who led the orchestra in a most able manner.

Dr. and Mrs. Muck have arrived in Berlin. I had an interesting chat with Muck the other evening at one of the Russian operatic performances. Excepting perhaps Madame Schumann-Heink, no European artist has ever ex-



MICHAEL IVANOVITCH GLINKA.  
Composer of "Life for the Czar."

pressed greater admiration and genuine enthusiasm for our country than Muck. He says he would rather live in Boston than in Berlin, and he considers the Boston post the ideal position of the world for a conductor.

The Eichelberg Conservatory gave its first public pupils' concert on May 23 in the hall of the Hotel du Rome. The program was made up chiefly of piano compositions by Beethoven, Grieg, Brahms, Mendelssohn, Liszt and Chopin.

No less than seven pupils of Director Fritz Masbach were heard. A goodly array of talent was displayed and excellent schooling shown by Fräulein Felicitas Diamant, Herr Anton Meyer, Fräulein Else Solttmann, Hans Genschel, Fräulein Alice Blaschke, Fräulein Adele Hecht and Arthur White. Masbach, who, together with Paul Elgers, is director of the school, believes the piano to be an instrument to be played and not to be pounded. His pupils all have a sympathetic singing tone. There were also two chamber music numbers, namely, the first movement of the Brahms A major sonata for violin and piano and the two movements of the Beethoven E flat trio. In this Fräulein Hilde Fordan, a pupil of Paul Elgers, distinguished herself. She is a very talented girl.

The soloists thus far engaged for the Nikisch Philharmonic concerts for next season are: Mme. Schumann-Heink and Julia Culp, vocal; Teresa Carreño, Eduard Rislér and thur Schnabel, piano; Fritz Kreisler and Henri Marteau, violin; Pablo Casals and Mme. Suggia Casals.

Otto Lessmann accompanied the Berlin Liedertafel on its tour of the Orient. He gives an enthusiastic report of the trip and of the reception that the distinguished male choir received everywhere.

Otto Meyer, the young American violinist, will probably make a tour of the Middle West next season, although the matter is not yet definitely settled. He intends to spend the summer studying with Ysaye at Godinne.

Hugo Kaun recently gave an afternoon musical, when several of his composition pupils were heard in works of their own. Walter Morse Rummel played his prelude for piano and Edna Darch, a sweet voiced girl, a member of the Royal Opera, sang six of his songs. Rummel is a very gifted youth, both for the piano and for composition; he has a good deal of originality and he ought to make his mark. Francis Hendriks, another young American pupil of Kaun, played a short, very pleasing piece of his own, entitled "Petites cloches dans la brum." Hendriks has a distinct lyric vein; he goes his own way, and does not concern himself much with the outputs of a Strauss and a Debussy. The two of his songs sung by Miss Darch, entitled "Resignation and "Flieder," also proved to be charming compositions. Hendriks, like Rummel, is an excellent pianist. Three of Kaun's most popular songs were sung by Lynn Hobart, a vocal pupil of Armour Galloway. Hobart has a beautiful lyric tenor voice and he sings with great warmth and intelligence. Three two part inventions by Dirk Fock, and played by him, also made an excellent impression.



## AGNES PETRING

### SOPRANO

Pupil of Catenhausen, M. Lehman, Schroeder-Hanftaengli and Stackhausen.

Concerts, Oratorios, Recitals

Exclusive Managers:  
**HAENSEL & JONES**  
1 East 42d Street New York



## AUSTIN

### VIOLINIST

RECITALS, CONCERTS, MUSICALES, TOURS  
ADDRESS  
GEO. S. GRENHILL, Manager, 694 24 St., Brooklyn, N. Y.  
Personal Address: 15 Willow Street, Brooklyn, N. Y.

**MRS. CARL ALVES**  
AMERICAN CONTRALTO  
VOCAL INSTRUCTION  
PUPILS PREPARED FOR CHURCH AND ORATORIO  
Leipsic, 61 Kaiser Wilhelm Str. 1



IN AMERICA  
October 15 to  
December 24

# SAUER

KNABE PIANO EXCLUSIVELY

AUSPICES OF  
**WM. KNABE & CO.**  
MANAGEMENT:  
**BERNHARD ULRICH**  
Lyric Theatre, Baltimore

**FLORENCE MULFORD** Mezzo Soprano  
Formerly with Coarled Metropolitan Opera Company  
Under Exclusive Management of  
**HAENSEL & JONES**  
No. 1 East 42d Street  
NEW YORK

**DORA BECKER** VIOLINIST  
Exclusive Management  
**HAENSEL & JONES**  
1 East 42d Street  
NEW YORK

**MME. ARTHUR NIKISCH** LONDON:  
May 1 to July  
Address  
**DANIEL MAYER**  
Hanover Square W.  
London

**JANET SPENCER** CONTRALTO  
204 West 94th Street  
Phone: 5488 River  
Management: HENRY WOLFSOHN

Some mazurkas, valse and a scherzo by Stanislav Letovsky also revealed a decided talent; they were technically difficult, but that signified little to his fingers.

Franz Grunicke, for many years the principal organ teacher of the Klindworth-Scharwenka Conservatory, has been appointed royal Prussian professor.

Richard Burmeister will conduct a summer class of piano playing during July and August at Wilhelmshöhe, a beautiful resort near Cassel.

Felix Berber has accepted the post hitherto held by Marteau as principal violin instructor at the Geneva Conservatory. Adolph Rebner has taken Berber's place in Frankfurt at the Hoch Conservatory.

"Rienzi" was given at the Berlin Royal Opera last week for the one hundredth time. This is a pretty good record for the least popular of the Wagnerian operas.

ARTHUR M. ABELL.

#### Hallett Gilbarte in Burlington, Vt.

Hallett Gilbarte, who is now at Lincolnville Beach, in Maine, sang recently at Burlington, Vt., winning as usual the warm approval of art lovers. The following paragraph is clipped from one criticism:

Hallett Gilbarte sang with great success last week in Burlington, Vt., his program being made up of songs by Schumann, Schubert, Massenet and Grieg, also a group of songs by well known Boston composers, including George Chadwick's "Allah," "Serenade" from "Ben Hur," by George L. Osgood; "Lydia," by Marguerite Lang; "Love Is All," Ella Chamberlain; "Lament," by G. L. Tracy, and an exquisite little song written for Mr. Gilbarte by Bruce W. Hobbs, called "A Resolve," and his own songs, "Youth," "Your Star," "There, Little Girl, Don't Cry," and "Spanish Serenade."

#### Schumann-Heink Sang "America" With Chorus.

FORT SMITH, Ark., June 12, 1908.

Some of the most interesting and important incidents are overlooked by those whose duty it should be to record them. Fort Smith recently had a \$5,000 music festival, with everything on a corresponding big scale. Two events at the festival are worthy of special mention. First, the Saturday matinee, at which 1,200 children from the public schools sang "Praise Ye the Father," by Gounod, and a medley of American songs. As the youngsters began the strains of "Columbia" each child produced an American flag and waved it while singing. When "America" was reached, Madame Schumann-Heink, the star of the festival, arose and waving her handkerchief joined in singing the familiar tune. The children responded to the great singer's enthusiasm with more flag waving and other evidences of delight. At the evening concert the contralto sang, accompanied by Innes' Band, an aria from "Samson and Delilah" (Saint-Saëns), a long to be remembered number. She added the "Drinking Song," from "Lucretia Borgia," as an encore. E. N. M.

#### Calvé's Coming Concert Tour.

Emma Calvé is spending her summer at her Chateau de Cabrieres, in France. The prima donna will return to the United States about the middle of October to inaugurate her third concert tour, under the management of John Cort, manager of an important Western circuit of theaters. This tour will be limited to about twenty-five appearances, and will be under the sole direction of Louis Blumenberg, of the American Musical Directory, 437 Fifth avenue, New York City. The artists engaged to assist Mlle. Calvé will be announced later.

Excluding Patti, no prima donna has received higher fees

proved again that she (Calvé) was the greatest singer who appeared at that house during the entire winter.

#### Bonci's Triumph in London.

The following excerpts from the London press tell of Bonci's triumph at Covent Garden at his first appearance there, June 1:

The sweet flowing melodies and the light florid arias were particularly suited to Signor Bonci's refined voice and finished vocalization. In fact, of all great tenors, Signor Bonci perhaps carries off the palm for consummate command of the technic of his art. Every note he utters is so accurately placed and so beautifully produced as to be a delight to all who love the pure art of singing. For this one forgives him many a little display for the benefit of the gallery and his own popularity. But the gifted tenor's success last night was artistically as well as personally earned, and though the Italians in the house shouted themselves hoarse over the return of their countryman, the stalls were equally if less demonstratively appreciative.—London Standard.

He missed no point either of the melodious or dramatic effect of the music, and gave no individual reading of the part that lacked either grace or dignity. He sang the duet with Gilda in the courtyard with good effect, and his special view of the part—a view that indicates careful thought and study—was the means of enabling him to give a reading of "La Donna e Mobile" that contained many new points of phrasing, but points which were always legitimate. He did not, as has of late been usual, sing the high B natural at the close, but he did so when, in response to the enthusiastic applause, he repeated it, and he, moreover, added an acciaccatura on C sharp, which increased the effect of the note.—London Morning Post.

Signor Bonci's interpretation of the part of the Duke is happily well known at Covent Garden, and on this occasion he did all the excellent things expected from him. Beauty of voice, an admirable method and rising to his greatest heights in "La donna e Mobile," house.—London Pall Mall Gazette.

Signor Bonci was in admirable voice, and both in the duet with Gilda and in the final scene he roused the audience to great enthusiasm.—London Daily Express.

Signor Bonci returns to Covent Garden in perfect voice and with his wonderful art quite unimpaired. He sang magnificently throughout the whole evening, rising to his greatest heights in "La donna e mobile," which was inevitably encored.—London Globe.

The operatic May festival in Bremen attracted large and enthusiastic audiences. Among the works given were "Salome," "Les Contes d'Hoffmann," the "Ring" cycle and "Meistersinger." The conductors were Jäger, Pollak, Schillings and Brecher. The singers included Perron, Briesemeister, Van Dyck, Kraus, Edyth Walker, etc.

Theodore Spiering, the former Chicago violinist, whose home now is in Berlin, is teaching this summer at Hertenheim, between Darmstadt and Hiedelberg.



Mlle. CALVÉ'S CHATEAU IN FRANCE.

## ARTHUR de GUICHARD

FROM PARIS, FRANCE

TEACHER OF SINGING (Pupil of Francesco Lamperti)

VOICE PRODUCTION

SONG

ORATORIO

OPERA

Special Coaching for Professionals.

Special Course for Teachers.

Tuesdays and Wednesdays, from 9 A. M. to 4 P. M.

Studios, 143 West 42nd Street

(Opposite Knickerbocker Hotel)

NEW YORK



## GUILMANT ORGAN SCHOOL

A THOROUGH AND COMPREHENSIVE PREPARATION FOR THE CHURCH SERVICE AND CONCERT PLATFORM

THE ORGAN IS TAUGHT EXCLUSIVELY BY

WILLIAM C. CARL

Seventh Annual Commencement June 4th

34 West 12th St., New York

SEND FOR CATALOGUE

## THE VAN BROEKHOVEN

NEW VOCAL METHOD

Get a copy from your music dealer, for KNOWLEDGE IS POWER. Send for illustrated circular and details of Summer Course in Voice, Harmon and Composition.

J. VAN BROEKHOVEN, 21 East 17th St., New York City.

Theodore Habelmann's Operatic School  
909 West End Ave., Bet. 104th & 105th Sts. Subway Station 103rd St.  
Phone, 7019 Riverside NEW YORK

## Granberry Piano School

George Folsom Granberry, Director  
Sight-Playing and Ensemble Methods Lectures  
Juvenile Department Interpretation Lecture-Recital  
CARNegie HALL, NEW YORK

MASTER SCHOOL OF VOCAL MUSIC  
MADAME AURELIA JAEGER, Directress  
Assisted by Señor Guetay, Madame de Palkowska (Breathing), Dr. Gerrit Smith (Theory). Experts for Diction and Languages, etc.  
Madame Sembrich and David Bispham on Visiting Jury. Term begins Oct. 24th. 108 Montague St., Brooklyn, New York City.

## MISS MARY A. CRYDER

VOCAL CULTURE  
WITH FUNDAMENTAL TRAINING  
DICTION MAINTIEN  
MUSICAL MANAGEMENT, 1924 N Street, Washington, D. C.

THE COMBS BROAD ST. CONSERVATORY  
GILBERT RAYMONDS COMBS, Director  
1329-31 South Broad Street PHILADELPHIA, PA.  
Affiliated with the University of Pennsylvania  
Women's Dormitories Year Book Free





[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

30, RUE MARBEUF (CHAMPS-ÉLYSÉES),  
CABLE AND TELEGRAPHIC ADDRESS: "DELMAHEIDE,"  
PARIS, JUNE 1, 1908.

#### ANNOUNCEMENT.

DELMA-HEIDE, REPRESENTATIVE OF MUSICAL ARTISTS FOR OPERA AND CONCERT ENGAGEMENTS IN EUROPE AND AMERICA, 30 RUE MARBEUF (CHAMPS-ÉLYSÉES), PARIS. CABLE AND TELEGRAPHIC ADDRESS, "DELMA-HEIDE, PARIS."

Three very interesting concerts under the management of Em. Rey were given by the Société Chorale des Instituteurs Tcheques. At each concert the Salle was crowded by musicians and amateurs, who received the visitors most enthusiastically. Though they have not the perfect "tone" of the Dutch chorus which visited us lately, yet these Bohemian singers are splendidly trained, and sang "à capella" from the works of seventeen different composers. In all, the chorus consisted of forty-eight or fifty members, whose wholesouled singing and devotion to their leader were a revelation to the light hearted Parisians. Their tone quality in forte passages was hard and dry, but in the quieter works the effects were very pleasing. An amusing feature of these concerts was the appearance of a gentleman at the beginning to explain the music we were to hear—and this in Paris! Is it necessary, or was it just a part of the general seriousness, which was remarkable throughout the concerts and gave the chorus an air of being unfriendly? This lecturer, to whom no one paid the slightest attention, was an odd figure and reminded one of the bridegroom of a provincial wedding, dressed, as he was, with morning coat, white kid gloves, etc. The old time stump orator's table even was not missing, and looked incongruous on the immense stage of the Châtelet; even the glass of water was not forgotten.

A fine concert was given at the Théâtre de l'Odéon yesterday (Sunday) afternoon by the artist pupils of Paul Braud, of the Conservatoire, who are to compete at the examinations this year. They were assisted by MM. Garès and Verd, Premiers Prix of 1907, pupils of L. Diémer, and accompanied by the Conservatory Orchestra, under Georges Marty. Edouard Garès is already a man to reckon with; he has a marked individuality and a technic

that is astounding. His tempi in the "Fantaisie Hongroise" of Liszt made one hold his breath. He had a rousing success. Equally successful was Jean Verd in the first movement of the Mozart concerto in D minor. The purity and delicacy of his style and the almost caressing rhythm reminded one of Pugno, who is at his best in Mozart. Alexandre Cellier in "Introduction and Allegro," of Schumann, proved to be an artist of intellect and depth, and has all the technic necessary to carry out his fine reading of this work. James Whittaker in the "Adagio and Finale" of the Grieg concerto was perhaps a little nervous in the beginning, but his chord playing was remarkable; also his strong feeling for color, getting marked contrasts and giving a really personal interpretation. In the fortissimo passages was noted a tendency toward hard tone.

At the Trocadéro was given a grand concert by Alice Verlet, the brilliant star of the Opéra and Opéra Comique. The concert was one of the biggest and most varied of the season, including among its attractions artists from the Opéra, the Opéra Comique, the Gaité, the Comédie Française, and other Paris theaters; instrumental soloists, a double quintet of strings, a ballet pantomime, etc., besides the concert giver herself. This concert de gala was given under the patronage of Her Royal Highness the Duchesse de Vendôme, of Madame Leghait and of the Belgian Legation at Paris, and drew an enormous au-



(From Le Figaro.)

"THE CLOWN" AT THE OPERA COMIQUE.

dience, which filled the vast auditorium of the Trocadéro. Besides the assisting artists, most of whom appeared in favorite selections from their respective repertoires, Mlle. Verlet was heard in the "Prière" from "Laura" by Ch. Pons and a new song, "Abandonnée," by the same composer, the valse song from "Roméo et Juliette," the "Primavera" of Strauss (Johann) and the "Mad Scene" aria from "Lucia," followed by the glorious sextet, which, however, suffers greatly when produced with a weak piano accompaniment in place of an orchestra, as it was on this occasion; yet notwithstanding this lame manner of performance, the beauty of the sextet can never be wholly

destroyed, but the heroine's singing part becomes most fatiguing and difficult to sustain to the end, but Mlle. Verlet braved the situation wonderfully. Her superb singing of the "Mad Scene" aria was received with thunderous applause and deafening cheers. Mlle. Verlet appeared in splendid form and sang divinely. Her voice was of bell like purity and her execution wellnigh perfect. I hear this artist intends quitting Paris for a time to fill engagements abroad.

Tonight, at the Salle des Agriculteurs, the talented and well known violinist, Elsie Playfair, will give a concert, accompanied by the Colonne Orchestra, under direction of Ed. Colonne. Her program, opening with an orchestral number, the overture to "Les Noces de Figaro," will embrace the violin concerto in D (No. 4) of Mozart, the Dvorák concerto for violin (op. 53); (a) "In Memoriam" and (b) "Danses suédoises," op. 63, both by Max Bruch, and ending with the "Mélodies hongroises" of Ernst. Undoubtedly this clever young artist will draw a large and enthusiastic house.

At the Institut Rudy, Avenue d'Antin, on Saturday afternoon, René Lenormand, the composer, conducted a concert of ensemble music, assisted by M. Salis, of the Concerts Lamoureux, and Mlle. Lanquins, who sang songs by Debussy, Wolf and others. As M. Lenormand is indefatigable in his efforts to popularize the music of all countries, one naturally expected a varied program. Mary Weingartner played the Liszt transcription of the "Spinning Chorus" from the "Flying Dutchman," and later on the program, three valse (serious) of M. Lenormand, and both she and the composer were obliged to respond to the applause which followed. Selections from Beethoven and Wagner were finely interpreted under M. Lenormand's direction.

An interesting concert, consisting wholly of modern music, was given by Henriette Debrie, one of Raoul Pugno's most successful pupils. This young lady has acquired the clarity and strength of her professor, and still, like most of Pugno's pupils, retains her own individuality. Her concert was given in the Salle Pleyel, which was crowded, scarcely standing room being available. Her numbers included "Iberia," of Albeniz; barcarolle, A minor, Moszkowski, and a sonatine by Ravel. In the prelude of "L'Après midi d'un Faune," by Debussy, which has been arranged for two pianos, she was assisted at the second piano by her sister, the well known piano teacher, who was also represented on the program by three charming compositions, which were delightfully interpreted by Suzanne Cesbron, of the Opéra Comique. The last number on the program was "Variations," by Mlle. M. Debrie, which was enthusiastically encored.

Minnie Tracey several days ago entertained, among others, at luncheon her friends, Yvonne de Tréville, of the Monnaie at Brussels, and Mme. Jacques Coint, who was formerly Fannie Francisca, and is

## MME. OLGA de NEVOSKY

(PUPIL OF FRANCESCO LAMPERTI)

Sole Teacher in Paris of the Celebrated Lamperti Method of Voice Culture.

Special Training for Opera and Oratorio in French, German, Italian and English.

10 Rue Eugène Flachat (Place Wagram), Paris

## PARIS ADVERTISEMENTS

## DOSSERT VOCAL STUDIOS

PARIS: 57bis, RUE SPONTINI  
Cable Address: "Fradosser."

NEW YORK REPRESENTATIVE:  
1205 Carnegie Hall

## M. et Mme. JULES CHEVALLIER STUDIOS

TEACHERS of Mlle. Julia Lindsay (Grand Opéra, Paris); Jane Margyl (Grand Opéra, Paris); Mendis (Grand Opéra, Paris); Mary Garden (Opéra-Comique, Paris); La Palme (Opéra-Comique, Paris); Jane Henriques (Grand Opéra, Paris); Dalbany (Brussels); Mme. Mellot-Joubert (Concerts Colonne and Lamoureux); Anne Vila (Concerts du Conservatoire); MM. Swanfeldt (Leipzig-Munich); Ralph Osborne (Boston Concerts), etc.

ACTING AND MISE-EN-SCÈNE

6 Rue d'Orléans (near Park Monceau and Place Malesherbes), Paris

## WAGER SWAYNE

39 Rue de Prony (Parc Monceau), Paris

## FRL. ALLIS van GELDER, Contralto

Pupil and Assistant of Mme. R. de Sales  
SINGING, REPERTOIRE AND GERMAN DICTION  
88 Avenue des Ternes - - - - - PARIS

## OSCAR SEAGLE

27 RUE DES SABLONS, PARIS

## Mme. Regina de Sales

SINGER AND TEACHER

Voice Culture from First Rudiments to Highest Finish. Pupils trained for Opera, Oratorio and Concert. Experts for Diction, Languages and Acting.

Villa Stella, 39 Rue Guersant, Paris

## JACQUES ISNARDON

Ex-artist of the Opéra and of the Opéra-Comique (Paris); of the Scala (Milan); la Monnaie (Brussels); Covent Garden (London); PROFESSOR AT THE CONSERVATOIRE OF PARIS. Numerous "first prizes" at the Concours. Pupils engaged in all lyric theaters of the world. SINGING, ACTING, REPERTOIRE. VILLA MALESHERBES, 113 Boulevard Malesherbes (Parc Monceau), Paris.

## DUMARTHERAY'S

35 Rue de Berri (Champs-Élysées, Paris)

## DICTION FOR SINGERS A SPECIALTY

PHONETIC PRONUNCIATION, CONVERSATION, GRAMMAR, LITERATURE, DECLAMATION

Collaborateur: LOUIS DELAUNAY, Sociétaire de la Comédie-Française.

Pupils: Mlle. Jane Noris, of the Paris Opéra; Mlle. Gertrude Sylva, of the Brussels Opéra; Mme. G. Whistler-Misk, dramatic mezzo soprano; M. Oumiroff, Bohemian baritone; John Silvester James, of New York; Captain. Saxton, Professor of French at West Point Academy; also the Editor of THE MUSICAL COURIER.

## King Clark Studios

8 RUE BUGEAUD, PARIS

Cable Address: "FRANARK, PARIS"

now the wife of the genial Régisseur Général of the Manhattan Opera, New York. After the déjeuner, the hostess delighted her guests with various new Swedish songs and some others by Léon Moreau, accompanied by the composer, and Robert Moor, whose fine baritone voice has grown fuller during the past year, contributed "Vision Fugitive" and the prologue from "I Pagliacci," with Mme. Dousset at the piano.

Among others in town are Lucien Wulsin, president of the Baldwin Piano Company, Cincinnati; Henry Russell, director of the new Boston Opera, and Maestro Arnaldo Conti, conductor of the same company; Andreas Dippel, associate director of the Metropolitan Opera, New York, while Signor Gatti-Casazza is expected here in a few days; the American opera singer, Marie de Rohan, and her sister, Katherine de Rohan, also a soprano.

Marc A. Blumenberg, editor-in-chief of THE MUSICAL COURIER, and Mrs. Blumenberg, his charming wife, have arrived in, or rather, returned to Paris, and taken possession of their handsome apartment in the Avenue Alphonse, near the Bois de Boulogne.

Claude Albright, the American Kundry of the Savage Grand Opera Company, is enjoying a delightful sojourn in Paris; and Mr. Guardabassi, the new tenor, is back here after a successful experience in opera at Nice, with a batch of favorable newspaper opinions in his pocket.

Miss Rackemann, a talented and well known pianist residing in Paris, is returning to America this week for a short visit to friends on that side of the Atlantic.

Signor Edoardo Sonzogno, the Milanese music publisher, has been in Paris for some time.

Alan Dale, the New York dramatic critic, accompanied by his daughter, is visiting Paris.

Le Figaro announces that Lulu Grau, only daughter of the late Maurice Grau, is engaged to marry Maurice Ganne, of Paris.

At a recent musical reception given by the Princess Ruspoli at her beautiful apartment in the Palace Corsini of Florence, Italy, Frederick W. Wallis, an American baritone from Kansas City, who is studying with Signor Braggiotti, distinguished himself as the interpreter of a varied program of song, and was warmly applauded.

Adolph Borschke, the clever Viennese pianist, who, for several years, has been making Paris his home, has just returned from a successful trip to Cairo, where he played several concert engagements, in which the celebrated composer-pianist, Saint-Saëns, honored him by appearing in the same program; and from later engagements at Monte Carlo, where he performed the Saint-Saëns concerto in C

minor, with orchestra, conducted by M. Jehin. Borschke is leaving this week for London, where he has private engagements to play, though he may appear publicly before returning to Paris.

Hattie Louise Sims, a singer and teacher from Denver, Col., where she is the director of the "Tuesday Musical Club," has come to Paris to "brush up" the voice and enlarge her repertoire with new French songs. She will return to America in the autumn.

DELMA-HEIDE.

#### Zimbalist's Success in England.

Not long ago Zimbalist, the Russian violinist, played under the conductorship of Nikisch at the London Philharmonic Society's concert in the Queen's Hall. His number was the Tchaikowsky concerto, done in his usual brilliant style, which netted him eight recalls. The directors of the Philharmonic wrote to Zimbalist, congratulating him on his extraordinary success, which they alluded to as a "veritable triumph."

Zimbalist gave his own orchestral concert in London with the London Symphony Orchestra, conducted by August Scharrer, of Berlin. He played the Beethoven concerto, and the London Daily Telegraph said:

The young violinist, Zimbalist, goes from good things to better, and never has he afforded more convincing proof of his powers than in Beethoven's violin concerto. Shunning, as is invariably the case with him, anything that savors of trickery, he gave a reading that was conceived in the truest classical spirit, a reading that was strong, broad, and earnest, and at the same time rich in deep feeling. Mr. Zimbalist gave further proof of his skill in some pieces by Glazounoff and Paganini.

The London Enterprise wrote:

The Beethoven concerto, calling, as it does, for such a peculiar combination of breadth and finish, and a quite undefinable quality of playing, is generally considered to be outside the range of any but experienced artists. But exception must be made in favor of Mr. Zimbalist, who seized the spirit of the music with masterly grasp, and the mellow beauty of his tone, lucidity of phrasing, and the artistic restraint were at one with the fineness of his conception.

On May 27, Zimbalist was invited as the guest of the Royal Society of Musicians of Great Britain, on which occasion all the notable English musicians and composers were present. Zimbalist contributed several solos, and was heartily congratulated by the president and the committee.

On May 28, Zimbalist appeared as the soloist in Birmingham at the Theater Royal at an orchestral concert, on which occasion he played the Tchaikowsky concerto. Ernest Newman, the famous critic of the Birmingham Daily Post, wrote as follows:

Mr. Zimbalist drew an enormous audience to the Theater Royal last night, and gave it some of the very finest playing that has been heard in Birmingham for some time. It is not wise to be too lavish in one's praises of a player until one has heard him several times, and in music of all schools; but Mr. Zimbalist made it clear enough last night that he is as richly, perhaps even more richly, gifted than any other young violinist of recent years, and that as an interpreter at any rate of such music as Tchaikowsky's, he is in the very front rank. It is no compliment to him to say his technique is perfect, for no one has any right to appear in public as a

violinist in these days without a perfect technic, which is mainly a matter of good teaching and hard work when one is very young. But his tone is as fine as his technic—pure, silvery, and at once delicate and full—and his intonation is faultless. He appeals chiefly to musicians, however, by the thoroughly artistic feeling that he puts into his playing. The Tchaikowsky concerto could be made to sound more brilliant and hectic than it was last night, but it could not be made to sound more purely beautiful. Mr. Zimbalist's cantabile playing is at once the most ear satisfying and soul satisfying thing one could wish to hear; I personally have never heard the melodies of the first and second movements given with such exquisite lyric quality. Mr. Zimbalist takes them all rather slower than other violinists do, sometimes slower even than Tchaikowsky has marked them; and he phrases so flexibly, and with such complete abandonment to the feeling of the moment, that a quaver on one page is frequently equal in time to a crotchet on the page before. Yet so perfectly is it all done that we never have the sensation either of undue slowness or of the slightest capriciousness of tempo. He has, in fact, the singing gift to perfection; a melody as he plays it is something to roll over and over on the tongue. This tendency to draw the melodies out and extract the last grain of savor from them may—though this, of course, is only conjecture—be a source of danger at other times and in some kinds of music. It is certainly a bias that Mr. Zimbalist exhibits very pronouncedly; even in the whirling finale, whenever there came a slight slackening of the tempo and a more definitely emotional note, he promptly turned on his vox humana stop, as it were, taking the passage more slowly and singing it more fervently than other violinists do; and in the wretched "Witches' Dance" of Paganini, again, whenever there was the least chance to extract a particle of feeling from the silly stream of notes, he played with a depth of sincerity that for the moment made the stuff sound like good music. One would like to hear him in the Brahms or the Beethoven concerto. That he is a thorough artist was incidentally shown by the gravity he infused into his playing of so poor a thing as the Paganini piece. It has the proud distinction of being the most completely imbecile piece of music now performed in public; violinists all despise it, but they love to play it because its difficulties make it a consummate show piece. It was child's play in Mr. Zimbalist's hands, of course. Mr. Ronald and the band played the orchestral part of the concerto admirably—no easy matter when the soloist is so completely individualistic in his phrasing as Mr. Zimbalist is.

So great was Zimbalist's success on the foregoing occasion that he was immediately re-engaged, to appear on Monday, June 1, on which occasion he was lilled to play the Glazounoff concerto, "Abend-Lied" by Schumann and "Tarantelle" by Sarasate.

On May 30, Zimbalist had the honor to play to a packed house at the Royal Albert Hall, London. This concert was arranged in aid of the League of Mercy. Their Majesties the King and Queen, the Prince and Princess of Wales, and all the British aristocracy were present. Zimbalist played with piano accompaniment (supplied by Landon Ronald) the "Othello" fantasia by Ernst. Other artists who contributed toward the success of the program were Melba, Donalda, Holman, the cellist; Caruso (his only appearance in London this season) and Sammarco, from the Royal Opera, Covent Garden.

#### Hermann Klein's Sunday Concerts.

Hermann Klein has laid a sound musical foundation for the series of Sunday afternoon concerts which he will give at the new German Theater, Fifty-ninth street and Madison avenue, next autumn and winter. He has engaged the following ensembles of string players: Olive Mead Quartet; Flonzaley Quartet; Hugo Heermann Quartet, of Chicago; Leken Quartet, of Boston; New York Trio, and arrangements are in progress for the new Heas-Schroeder Quartet. This is a fine beginning. Naturally, singers of equal renown will be heard. Those desiring to subscribe may apply to the secretary, J. M. Prialux, care of C. H. Ditson & Co., 8-10-12 East Thirty-fourth street, or to Hermann Klein, 154 West Seventy-seventh street.

The concerts will be inaugurated in October, and will take place Sunday afternoons throughout the season of 1908-1909.

#### The NEW YORK TRIO

PAOLO GALICO, Piano  
ALEXANDER SASLAVSKY, Violin  
HENRY BRAMSEN, 'Cello

A CHAMBER MUSIC ORGANIZATION OF RARE MERIT  
Direction: LONDON CHARLTON, Carnegie Hall, New York

#### New York College of Music

128-130 East 58th Street

(Formerly ALEX. LAMBERT)

Directors: Carl Hein, August Fraemcke

Private instruction in Piano, Singing, Violin, 'Cello and all branches of music, by a faculty unsurpassed for its excellence.

SPECIAL DEPARTMENT FOR BEGINNERS

All instrumental and vocal students receive free instruction in harmony, counterpoint, vocal sight reading, ensemble playing and free admission to concerts, lectures, etc., etc.

Students received daily

Catalog sent on application



#### PIANO INSTRUCTION

Special Summer Study Opportunity  
Students received on and after June 22, 1908

FREDERIC MARINER  
TECHNIC SPECIALIST

Studios at No. 37 West 92d Street  
NEW YORK

#### Mme. von KLENNER

GARCIA VOCAL METHOD

Announces a Summer School for Vocalists

Special Courses in Methods of Teaching, Lectures and Recitals  
Point Chautauque, Chautauque Lake, N. Y.

BEGINNING JULY 1st

For Terms, Etc., Address 301 West 57th St.

#### ALICE MERRITT-COCHRAN, SOPRANO

Telephone: 2305 J Bedford.

113 Macon St., Brooklyn, N. Y.

#### VAN YORX

Telephone, 2791-28th Street

STUDIO: 434 Fifth Avenue, Corner 28th Street

MR.—TENOR and MRS.—SOPRANO  
Under Management of  
ARTHUR F. GOODRICH  
2 West 28th Street.



#### SIGNOR CARBONE

THE EMINENT SPECIALIST IN VOICE PRODUCTION

(For Eleven Seasons Leading Member with Metropolitan Grand Opera Co. in New York.)

ART OF SINGING FROM BEGINNING TO FINISH  
(ITALIAN METHOD)

Carnegie Hall, Suite 601-602, New York

BONCI, the world famous tenor, says: "Signor Carbone is an authority in voice production, a true vocal master of the classic Italian method, rarely to be found in America and in Europe."

# ARTHUR HARTMANN

#### THE GREAT VIOLINIST

ASSISTED BY

ALFRED CALZIN

PIANIST

In America, October to May

Exclusive Management: HAENSEL & JONES

1 East 42d Street, New York





35 WEYMOUTH STREET, LONDON, W., June 3, 1903.

There has been much of interest at the Opera during the past week, beginning with the "gala" performance in honor of the French President. On this occasion Tetrazzini and Melba both appeared, the latter singing the "Jewel Song" from "Faust" in her customary artistic manner. The first act of "The Pearl Fishers" was selected for Tetrazzini, as it is said she considers the part of Leila one of her best roles. Friday evening "Madama Butterfly" introduced Walter Hyde to London in Italian opera. He made an immediate success in the part of Pinkerton, again winning the favor he attained last winter in German opera, so it would seem that a valuable addition has been made to the ranks of leading tenors. All Mr. Hyde's work shows serious study, he is a capital actor, sings charmingly, and his versatility makes him a valuable addition to Covent Garden.

\*\*\*

Again Edyth Walker sang the part of Isolde at Covent Garden in a manner that brought further tributes of praise and enthusiasm, while Miss Destinn repeated former successes. Putnam Griswold, the American singer, who is so well known in Berlin (where he is one of the members of the Royal Opera, sang the part of King Mark in "Tristan and Isolde" for the first time in London, a part that he greatly likes and that seems exactly suited to his voice. Melba made her appearance on Monday night in "Rigoletto," the only time she will sing Gilda this season, while Bonci made his rentrée as the Duke. Three evenings are to be devoted to German opera this week, while "Armide" is promised for Saturday evening.

\*\*\*

Outside of the opera, there is such a multiplicity of concerts, recitals, private musicales, at homes, teas, etc., that one lives in music from morning until midnight.

\*\*\*

The appearance of Madame Patti at the Ganz concert last week was made the opportunity of a tremendous ovation to the singer, and it is to be hoped that some of the younger singers were present to hear "Voi che sapete" and "Pur di cesti" sung. The list of those taking part was long: Madame Donalda, Madame Crossley, Ben Davies, Gregory Hast, John McCormack, Edouard de Reszké, Hamilton Earle, Charles Ganz, Marie Tempest, Irene Vanbrugh, Charles Hawtrey, Lewis Waller, Margaret Cooper, George Grossmith, H. C. Tonking, Lady Bancroft, Hamil-

ton Hart, Adolph Mann and Wilhelm Ganz. Mischa Elman was the solo violinist.

\*\*\*

Dvorák's "Stabat Mater" was the principal feature of the concert given by the Handel Society last week.

\*\*\*

Lady Hallé was the soloist at the Wagner concert by the Queen's Hall Orchestra, playing Mendelssohn and Spohr numbers.

\*\*\*

So much has been written and said in the United States about the young baritone, Cecil Fanning, that detailed criticism of his first appearance in London would only be a repetition of compliments and congratulations. Equally at home in lyric and dramatic music, his interpretations are quite above what could have been expected from so young a singer; in fact, his readings are seldom equalled by singers now before the public. His program at his concert was arranged to cover a wide field, but he was equally at home in the classical and modern German, in the French "Vision Fugitive," the pathetic "Turn Ye to Me," which had to be repeated, and the group of lighter English songs that closed the program. Fanning



CECIL FANNING.

is fortunate in having so sympathetic an accompanist as H. B. Turpin; the two musicians are in perfect accord and sympathy, and it is almost as one mind controlling both voice and instrument.

\*\*\*

The concert performance of Ethel Smyth's opera, "The Wreckers," brought out an immense audience that filled every part of Queen's Hall last Saturday evening. The

first and second acts were the ones sung, as it was not found practicable to give the third act in an abridged form. Those who took part were Blanche Marchesi, Miss El-Tour, John Coates, Mrs. George Swinton, Hamilton Earle, G. Bowden and H. Rahke, the latter a pupil of Victor Beigel. The story is laid in the middle of the eighteenth century, and the scene is the Cornish coast, where the extinguishing of the lighthouse lamp on stormy nights brings about wrecks, the principal means of subsistence of the inhabitants of the village. Beacon fires prevent the desired wrecks, and when Thirza and Mark are discovered lighting these beacons, they are condemned to death. The opera is based upon a few themes, that of the wreckers, the horn signal, Cornish tune, revival theme, Thirza's, Pascoe's, choral and the final theme, the first act opening with the revival hymn, and closing with the wreckers' subject, the revival and the finale themes intermingled. The overture of the second act was heard recently at one of the London Symphony Orchestra concerts, and the second hearing deepened the excellent impression made. The second and third scenes of this act are devoted to a love scene between Thirza and Mark, and were impressively sung by Madame Marchesi and Mr. Coates, the enthusiasm at the close being prolonged, with calls for every one taking part. In Mr. Nikisch's hands, with the London Symphony Orchestra under his command, a fine performance was expected and attained. There were recalls for the singers, while Miss Smyth and Nikisch were loudly demanded. It is unfortunate that we cannot hear the work in its entirety, as the choruses were only indicated at the concert, and, of course, the omission of the entire third act left matters incomplete. Will America be more progressive than England in the matter of producing the complete opera?

\*\*\*

At the invitation of the Prince and Princess of Wales, the League of Mercy gave a concert of unusual attraction at Albert Hall on Saturday afternoon. The King and Queen were present, and the fact that Melba and Caruso were among the singers will be sufficient to indicate what an important event this concert was. The hall was packed, and, in fact, no hall was sufficiently large to hold all those who would have liked to be there. Caruso was received by the King and Queen in their box, and when the King referred to the loss to music lovers in Caruso's absence from Covent Garden, the tenor assured His Majesty that it was only temporary, and that he hoped to appear there later.

\*\*\*

There have been many orchestral concerts this spring, and William Willis, a newcomer to London, gave his first concert on Monday afternoon with the London Symphony Orchestra, under Nikisch, who made his last appearance for the season upon that occasion. Fortunately, it is only "auf wiedersehn." Mr. Willis played Rubinstein's D minor concerto and Schumann's in A minor.

\*\*\*

Mr. and Mrs. Whitelaw Reid were present at the concert in aid of the scholarship fund of the Society of American Women in London, last week, and there were many well known Americans present. The organist, who played a short program before the concert, first intoned the "Star Spangled Banner" upon the arrival of Mr. and Mrs. Reid, afterward adding "God Save the King." Every one stood during the latter piece, as it is more familiar than the American air, which did not seem to be recognized as a

**FRANK BROADBENT**

VOICE SPECIALIST

142 Marylebone Road London

**ARTHUR ALEXANDER**

TENOR

In Europe Winter 1907-08

**HARRY CLIFFORD LOTT**

BARITONE

912 West 20th Street LOS ANGELES, CAL.

**ALBANY RITCHIE** VIOLINIST

Touring in Europe

PENDERTON ROAD, VICTORIA, B. C.

1907-08

**MISCHA ELMAN**

Cable: Keynote, London

Sole Agents:

First American Tour 1908-09

Under the Management of

HENRY WOLFSOHN

Established 1890

**CONCERT DIRECTION DANIEL MAYER**

Chatham House, George Street, Hanover Square, W.

LONDON, ENGLAND

**LESLIE HIBBERD** Representing in Great Britain the Leading Agencies of

BERLIN, PARIS, HOLLAND and BELGIUM

Cable: Klangsoel, London 56 A. NEW CAVENISH STREET, LONDON

**IBBS & TILLET**

LEADING MUSICAL & CONCERT AGENTS

19 Hanover Square, London, W. Cables: Organol, London

**WATKIN MILLS**

(ENGLAND'S FAMOUS BASSO)

TEACHES THE ART OF SINGING

Coaching in Oratorio, Songs, etc., a Speciality

STUDIO: 152 King Henry's Road, London, N.W.

**CONCERT DIRECTION**

**KARL**

**JUNKERMANN**

(Sole Manager for KUBELIK)

122 Regent Street, LONDON, W.

Cablegrams: DOREMI, LONDON

**THE DELLE SEDIE SCHOOL OF SINGING, Ltd.**

DIRECTORS:

MR. INGO H. SIMON, MME. ELEANOR CLEAVER-SIMON, MISS GERTRUDE GRISWOLD, MRS. J. EDGAR RUDGE, Managing Director.

FOR TERMS, ADDRESS

SECRETARY, 12 Hill Road, St. John's Wood LONDON

national American air by many of the audience. Mischa Elman was the bright, particular star, his playing being of special interest, as is always the case wherever he appears. Three Americans took part, Clara Clemens, John Powell and Genevieve Ward. Dr. Lulek, Mme. Bokken Lasson, Tilly Koenen, Georges Manguiere also contributed to the program.

The singing of the Cologne Choral Union was greatly enjoyed. The voices are admirably balanced, and there was delicacy in their interpretations. The audience was most enthusiastic, and the second concert will probably attract a large audience.

At his second recital last Thursday evening, Ossip Gabrilowitsch opened his program with Bach's "Italian" concerto and ended with Schumann's "Carneval." His fine playing, his individuality, his interpretations, his delicate touch, all the charm that was found in his first recital this season, were enhanced by the second hearing, and it is again a matter of regret that this young artist is not oftener heard in this city. He is a master, and the close attention of the audience, which included many of the best musicians of London, showed the interest and pleasure felt. The three pieces of his own composition were as much enjoyed as those he played at the previous recital, while a group of Chopin numbers and the "Elegy" by Daniel Gregory Mason filed out a most interesting and successful evening. One of the leading critics said of him recently: "There is certainly no denying that he is far more liberally endowed with those qualities which go to make a fine pianist than are many of his confreres. There is in his execution that fine mastery over the keyboard, and in his interpretations that individuality and grasp upon the inner meaning of music which no merely mediocre pianist can boast, and which stamps a man a real artist."

Katharine Goodson, who in private life is Mrs. Arthur Hinton, wife of the English composer, whose piano concerto, it will be remembered, she produced in America last winter, returned from that country about six weeks ago, and is leaving for Australia early in July, which gives her a very short time in which to see her friends in London. Last Thursday afternoon she gave a large reception at her charming home at St. John's Wood, which was well attended, about two hundred and fifty guests being present. Miss Goodson's house and garden are splendidly suited for a large party, and as the day was balmy, the garden was a delightful place from which to listen to the musical program rendered. The studio, where Miss Goodson received her guests, is a large room opening directly on the garden; there is a raised platform across one side, where the two grand pianos are placed, and it is admirably suited for a musicale. The program was, as was sure to be the case in so musical a household, one of great interest, and, as is not always the case at a private musicale, was listened to with close attention. There were many artists present, and among those who were invited and who contributed to the program were: Marie Brema, Clara Clemens, Ada Crossley, Marie Nicholls, Olga Samaroff, Beatrice Langley, Susan Strong, Antonia Dolores, Edith Miller, Ossip Gabrilowitsch, Charles Clark, Señor Arbos, Charles Bennett, Lionel Tertis and many others. Miss Miller included in her songs three or four of the French-Canadian boat songs, which have been set to music for her; they are always a delight and are constantly asked for when Miss Miller sings, as she has, of course, the only right to them. Charles Clark, who is in London for the "season," introduced five new songs by Charles Bennett, which are still in manuscript. They will not long remain unpublished if the verdict of those who heard them is endorsed. They were given a fine interpretation by Mr. Clark, who also sang some German songs, "Ich Grolle Nicht" being one of them. The house was beautifully decorated with flowers, those in the dining room, where tea was served, being of a brilliant flame color; they were all sent up specially to Miss Goodson, from Allington Castle, the country house of Lady Conway. Among those invited were: Lady St. Helier, Lady Colthurst, Margaret Lady Waterlow, Sir Martin and Lady Conway, Lady Nottage, Mr. and Mrs. Moberly Bell, Mr. and Mrs. Otto Beit, Mrs. G. E. Buckle, Miss Chappell, Beatrice Harraden, Mrs. Frank Higginson, Mrs. Matersdorf, Mrs. Dilwyn Parrish. Miss Goodson gave her only London concert at Queen's Hall yesterday afternoon, this also being her farewell appearance

before sailing for her first Australian tour, which is to be followed immediately by her third American tour. With the assistance of the London Symphony Orchestra, conducted by Emil Mlynarski, she played the Brahms concerto in D minor and the Tchaikowsky in B flat minor.

Kussewitzky's second orchestral concert last week attracted a large audience to Queen's Hall. The program was devoted exclusively to Russian music, with Glazounoff's overture, "Solennelle," as the opening number. This was followed by what was perhaps the chief feature of the program, Basil Kalinnikoff's symphony No. 1 in G minor. This young composer died at the early age of thirty-one, and it was the first time the symphony had been heard in this country. It made a deep impression, and thanks are due Kussewitzky for giving the opportunity of hearing it. The two men, the composer and the conductor, were fellow students at the Philharmonic Conservatoire at Moscow. The evening was really an eventful one, for the



NORAH DREWETT,  
Enjoying her vacation in the country.

Russian composer, Rachmaninoff, was the solo pianist, playing his own concerto, No. 2, in C minor. He received a hearty welcome, and the audience showed its appreciation of his playing by demanding extra numbers, to which he responded by playing two of his preludes. As a conductor, Kussewitzky has established himself firmly with the same public who last year were so charmed with his solo work on the double bass. Both as soloist and director he is sure of a welcome whenever he visits us.

On Friday afternoon the violin teacher, Professor Auer, of St. Petersburg, conducted the London Symphony Orchestra, at the concert of his pupil, Kathleen Parlow. Professor Auer will remain in London for a few weeks.

Miss El-Tour, the pupil of Madame Nikisch, who made her London debut on Saturday afternoon, and who sang again the evening at the concert performance of "The Wreckers," is a Russian who has appeared with great success on the Continent. Her recital was largely attended, and there was much enthusiasm, which was continued after the program was ended, and two additional numbers demanded. There are not many singers who have the command of six languages, but Miss El-Tour sang Italian, French, German and Russian, adding an English and French song as encores. Among those who congratulated

the singer upon her success were Madame Nikisch, Elena Gerhardt, Tina Lerner, and many personal friends.

Ernest Sharpe's third recital was devoted to Northern European composers—Sibelius, Enna, Lange-Müller, Heise, Grieg, Tchaikowsky and Sinding. Of the twenty numbers sung, four were "for the first time in London"; they were Sibelius' "Und ich fragte," Heise's "Sonnenuntergang" and Sinding's "Herbst." As historical recitals, those that Mr. Sharpe is giving have great value for the student and musician. Much time and study have been spent upon the programs, all of them of great interest. His repertory is a large one, consisting of over 500 songs, a great number upon which to draw for programs in the present and the future. When in Germany he "looked over" a couple of hundred songs, new to him, and made selection of those suitable for his purpose.

At the second recital given by Dohnányi, Hungarian pianist and composer, and Dr. Hassler, baritone, the latter sang five new songs by Dohnányi, which were heard for the first time in London. "Ich bin ein junger Lenzhussar" and "König Baumbart" are sure to be heard again.

Under the patronage of H. R. H. Princess Alexander of Teck, a concert was given at Stafford House last week. The Princess showed her appreciation of the program presented by remaining until the end. Blanche Marchesi, Marie Brema, Miss Janotha, Mrs. Landon Ronald, Edith Miller and Ben Davies were among those who sang, while Zimbalist was the solo violinist, playing two of Sarasate's Spanish dances, as well as his "Introduction and Tarantella."

Stafford House was again the scene of a charity concert, when the soloists were Theodore Werner, Harold Craxton, Violet Elliott, Maurice d'Oisly, Mrs. Tobias Matthay, David Zeldenzust and Alys Bateman. Miss Bateman sang "Pleurez mes yeux" from "Le Cid" and an "April Song" by Ernest Newton, besides joining with Mr. Zeldenzust and Maurice d'Oisly, in the trio from "Faust."

The most important recital that the Misses Eugenie and Virginie Sassard have given in London took place last Tuesday evening at Aeolian Hall. Each year these interesting singers have made great and notable advancement in their art, and the concert of last week was the best and the most interesting of all. The program was one worthy of being reproduced at length, containing as it did duets that have not often been heard here, certainly not heard as the Misses Sassard sing them. All the duets were by Schumann, with the exception of the first one, which was "Caro, piu amabile belta," by Handel. It was beautifully sung and made a fine impression of the artistic advancement achieved. The nine Schumann numbers—"Herbstlied," "Schön Blümelein," "Liebe Mühle," "Märlied," "Erste Begegnung," "Liebesgram," "Botschaft," "Abendstern" and "An die Nachtigall"—were sung with great artistic finish, the young singers having been coached in

MR. JOHN CORT  
PRESENTS

**C  
A  
CALVÉ  
V  
É**

AND ASSISTING ARTISTS IN  
**CONCERT TOUR**  
October, November, December, 1908  
UNDER THE DIRECTION OF  
**LOUIS BLUMENBERG**  
AMERICAN MUSICAL DIRECTORY  
437 and 439 Fifth Avenue, New York

**KARL KLEIN**

**VIOLIN VIRTUOSO**

**Second Season in America**

**BEGINNING IN OCTOBER**

Address: **MUSICAL COURIER**



them by von Zur Mühlen, who is an authority for Schumann, Schubert and all the German school. For her solos Miss Eugénie Sassard selected numbers by Sjögren, Paderewski, Saint-Saëns, Schubert and Xavier Leroux, in which her well trained voice showed to excellent advantage, the Leroux song being particularly enjoyed. Miss Virginie Sassard also did six songs, three in French and three in German, Rameau, Saint-Saëns, Benjamin Godard, Grieg, Brahms and Loewe being the composers drawn from. Miss Sassard's voice seems to have gained much in power during the past year—in fact, it was a matter of general remark that never had the sisters sung better or been heard to greater advantage than at their last recital. The audience was most enthusiastic from the beginning to the end of the program, and after the recital was over a large number of friends and acquaintances congratulated and complimented the singers personally. They are looking forward with much pleasure to their return to the United States next autumn, and will have an increased repertory for their tour, which is already well booked in advance. The two press notices added will show what leading critics of London thought of the recital:

The close attention which the Misses Sassard have given to the difficult art of singing duets is meeting with its reward; the concert they gave at Aeolian Hall last evening was exceedingly well attended. These singers, whose efforts have already met with a large share of appreciation, both public and private, have widened their repertory. Last evening they sang some of the delightful duets of Schumann with admirable identity of expression and unanimity of phrasing, with the added charm of light and shade, and also imparted variety to the program and demonstrated each their individual capabilities by singing solos.—Morning Post.

At the Aeolian Hall, last evening, Eugénie and Virginia Sassard, who not long since returned from a successful tour in the United States, gave one of their pleasing vocal recitals, which afforded manifest enjoyment to a large and sympathetic audience. As usual, their program presented many interesting features, and was admirably varied, several well chosen duets being sung with delightful finish and refinement. The talented artists exhibited, too, a welcome increase in ability to impart tone color, which considerably enhanced the musical value of their efforts. Of the duets, Schumann supplied no fewer than nine, and the two ladies were particularly happy in their treatment of "Schön Blumelein" and "Mailed," both these charming pieces being given with agreeable neatness and animation. Handel was drawn upon for "Caro, più amabile bella," from "Julius Caesar," which, likewise, was ably interpreted. As soloist, Eugénie Sassard, who has a well trained and flexible mezzo soprano voice, achieved success with Xavier Leroux's "Le Silence," and two melodious and interesting songs by Mr. Paderewski, entitled respectively, "Ton Cœur est d'Or Pur" and "Nagade." She also selected examples by Schubert, Saint-Saëns, and Sjögren. Virginia Sassard, whose voice is a light soprano, also chose her songs well, these including an air from Rameau's opera "Hippolyte et Aricie," Saint-Saëns' "Pourquoi rester Seulette," and Grieg's beautiful "Im Kahne."—Daily Telegraph.

Mrs. Horatio Connell gave a very enjoyable "tea" last week in honor of her friends, Miss Adams and Mrs. Bryan, two Americans who have resided in Frankfurt for some years. There were many Americans present, among them

being Mrs. and Miss Griswold, the wife and daughter of Putnam Griswold, the American singer, and Mrs. and Miss Farjeon, daughter and grand-daughter of Joseph Jefferson. Mr. Connell has been singing at several recitals in town recently and also at Birmingham, and will be heard at some of the Promenade concerts this summer.

Leon Rennay, who had been in America for the past year, is again in London, where he has a large number of friends. He is busy with many private engagements, and is making plans for a return to America, when he will make another tour, this time going as far west as the Pacific Coast.

Miss Culp is giving a series of three recitals, the first one having taken place last week.

Willy Burmester is again in London, his sixth annual occurring yesterday afternoon.

Helene Staegemann's second recital was given last evening, the program being devoted to German, Scandinavian, French and English folksongs.

Mr. and Mrs. Ingo Simon are always at home to their friends on Sunday afternoon, and a number of interesting people may always be met there. Last Sunday, after tea had been served in the drawing room, there was a move made to the garden, which is a delightful place to spend the pleasant hours of a summer day. Among their guests on Sunday were Mr. and Mrs. R. Forrest Russell, Mr. and Mrs. Horatio Connell, Leon Rennay, Mrs. J. Edgar Rudge, Gertrude Griswold, Mr. and Mrs. Wood, Mr. and Mrs. Brown, Mr. and Mrs. Fox, Miss Adams and Mrs. Bryan.

The musical program at the reception given by Theodore Holland at his residence in Wimbledon to Alexander Heinemann and Marie Dubois, was devoted principally to German music, with several of Mr. Holland's compositions and some French numbers. Mr. Heinemann, who was in fine voice, created a furore. His pupil, Mrs. Lewis Avery North, made quite a success, especially in the Loewe song. Mr. Heinemann and Mrs. North were also heard in two duets, and sang a scena and duet from "Trovatore."

Florence Turner-Maley sang a program at the residence of one of the South American ambassadors the other evening, and was engaged to appear there whenever she returns to London. Just previous to leaving for Paris Mrs. Turner-Maley gave a tea, at which there were a number of Americans present.

Emile Sauret must have been pleased with the warm welcome he received last Monday evening, when he appeared at Bechstein Hall with Miss Crow in a vocal and

violin recital. Miss Crow, the vocalist, was unfortunately unable to do herself justice in her singing, as during the afternoon, from the excessive heat, she was attacked with laryngitis; she, however, made a brave attempt to carry out her part of the program, and, in spite of everything, showed that she possesses a beautiful voice of sweetness and power. Two of MacDowell's songs were on the program, and general regret was expressed that she could not have been heard under better conditions. Sauret played first Spohr's concerto in A minor and the audience was unwilling to let him leave the stage. He was recalled so many times that one lost count. Afterward he played his own "Andante and Caprice," when the enthusiasm was even greater.

Liza Lehmann entertained a few friends yesterday at her residence in Prince's Park. During the afternoon Philip Simmons sang one of the tenor solos from "In a Persian Garden," and Miss Hardy was heard in some of Mme. Lehmann's "Bird Songs." Cecil Fanning and Mr. Turpin contributed a large share to the program, song after song being demanded. Four Shakespeare songs, with musical settings by four composers, and one from "The Vicar of Wakefield" were among his selections.

A. T. KING.

#### Death of Blind Tom.

After many fables about his life and talents, Thomas Greene Bethune (Blind Tom), the negro freak pianist, died in Hoboken, N. J., Saturday, June 13. He has been reported dead many times, but the reports were usually followed by contradictions, to serve in advertising another appearance. The real age of Tom is unknown. He was born on a plantation near Columbia, Ga., some fifteen or twenty years before the Civil War. His parents were slaves of Gen. James N. Bethune, and the little black boy with the strange musical genius took the name of his father's master.

#### Axel Skovgaard in Scandinavia.

Axel Skovgaard, the Danish violinist, is meeting with exceptional success in Norway and Sweden. May 4 Mr. Skovgaard played for the Danish King, and negotiations are pending for appearances before the Norwegian and Swedish kings. Mr. Skovgaard has been engaged by Alfred Landesker, manager, for a series of sixty-four concerts through the summer at fashionable resorts in Germany, Belgium, Holland, Sweden, Norway and Denmark. In August Mr. Skovgaard will fill twenty-seven engagements in Denmark, several being booked for the celebrated North Cape, where people go from all over the world to view the midnight sun.

The Vienna Volks Opera has closed its portals for the season.

#### SECOND AMERICAN TOUR OF THE BRILLIANT YOUNG PIANIST

Germaine

**SCHNITZER**

Direction: R. E. JOHNSTON, St. James Bldg., New York  
From January 1, 1909, to May 1, 1909

Dates Now Booking

BALDWIN PIANO



**ROMEO FRICK**

L. E. BENYMER, Manager, Los Angeles, Cal.

Personal Address and Studio: 1115 Broadway, Oakland, Cal.

**JOHANNES MIERSCH**

**VIOLIN-VIRTUOSO and CONDUCTOR**  
For CONCERTS and RECITALS address  
430 North Meridian St., Indianapolis.

**CECIL FANNING**

**BARITONE**  
(Accompanied: H. B. TURPIN)

ADDRESS:

Eastern Manager: HENRY WOLFSOHN, 131 East 17th Street, New York City  
Western Manager: WISCONSIN CONCERT BUREAU, 729 Franklin Place, Milwaukee, Wis.

**REINALD WERREN RATH**

**BARYTONE**  
SOLE MANAGEMENT:  
WALTER R. ANDERSON  
5 West 38th Street, New York  
Phone: 340-30th

**B I S P H A M**

AMERICAN CONCERT TOUR, SEASON 1908-1909. Now Booking

**DR. LUDWIG WUELLNER**

The GREAT GERMAN LIEDER  
SINGER, with

COENRAAD V. BOS, Accompanist

In America, November, 1908, to  
April, 1909

SOLE MANAGEMENT:

VERT & HANSON

129 West 46th Street, New York



**MARIE NICHOLS**  
VIOLINISTE

During the Summer in Europe



**LESLEY MARTIN, Bel Canto**

Studio: 1426 Broadway, New York

SINGERS—Suzanne Baker, Cora Cross, Pauline Fredericks, Julia Galvin, Nellie Hart, Marion Stanley, Estelle Ward, Ruth White, George Bemus, William Burt, George Gillet, John Hendricks, Dr. Eugene Walton Marshall, Fiske O'Hara, Horace Wright, Mabel Wilbur, Winfred Young and many other singers now before the public in opera and church work.

For Dates, Address:

LOUDON CHARLTON, Carnegie Hall  
New York

**HENRI G. SCOTT, AMERICAN BASSO.**

During the past few years Henri G. Scott, the basso, has placed himself in the front rank of American singers. Endowed with one of the rarest of voices, of phenomenal range, the quality (to quote some of the critics) "rich," "resonant," "powerful," "unusually even," etc., together with a splendid physique, Mr. Scott has demonstrated his admirable fitness, not only for oratorio, but for the opera as well. Several times Mr. Scott's voice has been compared with that of Plançon, and Messrs. Ferrari and Dufriehe, of the Metropolitan Opera House, have remarked upon the close resemblance in quality to the organ of that great artist.

Mr. Scott's engagement as one of the assisting artists with Caruso on his concert tour last month was the direct outcome of his unqualified success in the parts of Ramfis in "Aida," Mephistopheles in "Faust" and Plunkett in "Martha," which he sang with the Philadelphia Opera Company last season. Mr. Conried sent for him, in the hope that he might know some of the roles in which Mr. Journet was scheduled to appear. The time was too brief for him to prepare these roles (the principal one being Leporello in "Don Giovanni"), but the management was so impressed with his voice that it deemed it expedient to engage him for the Caruso concert tour.

A thorough American, Mr. Scott has received his entire vocal and operatic training from Oscar Saenger, of New York, who predicts for him a great operatic career, for in Saenger's opinion he has a rare combination of gifts for this work, being endowed with special histrionic ability as well as vocal skill.

Always a careful and conscientious student, Mr. Scott has never failed to inspire assurance and satisfaction wherever he has sung. On an occasion of his appearance with the Handel and Haydn Society, of Boston, Philip Hale said: "Mr. Scott sings with understanding."

Mr. Scott is acknowledged to be one of the best singers of the "Messiah" in this country, and has had successful appearances in oratorio and concert with the principal societies of Boston, Philadelphia, Brooklyn, Cleveland, Washington, Worcester, Milwaukee, St. Paul, Minneapolis, Duluth, Rochester, Montreal, Columbus, Buffalo, Detroit, Richmond, etc., etc.

During the coming season Mr. Scott will devote his time to oratorio, concert and recital work, and will be under the management of Henry Wolfsohn.

Following are some of Mr. Scott's recent press notices:

**CARUSO CONCERT TOUR.**

The program opened with an interpretation of the aria "Piff, Paff, Piff," from Meyerbeer's "Les Huguenots," by Mr. Scott, who has a voice rich, mellow and rotund, and possessing much warmth of color. Mr. Scott sang the Serenade from Gounod's "Faust," and was accorded enthusiastic plaudits.—Ohio State Journal, Columbus, Ohio.

Henri G. Scott led off with the aria "Infelice," from "Ernani," in which he displayed a rich and vibrant voice. His style was easy

and charmingly unaffected, his conception flowing and musical in the extreme. The unique thing about his work was the absolute purity of intonation—a purity to which the biggest basses in the country do not attain. Scott struck the core of the note—gave the real heart of the melody every time.—Cleveland Plain Dealer, Cleveland, Ohio.

Henri G. Scott, the basso, was a notable addition to the program, and sang the Serenade from "Faust" and "Infelice" from "Ernani" with splendid musicianship.—Buffalo Courier, Buffalo, N. Y.

Henri G. Scott in his two arias did excellent work. His voice and style are of the virile and robust order. He gave Mephistopheles' serenade from "Faust" with excellent sardonic coloring.—Cleveland Press, Cleveland, Ohio.

Henri Scott is the possessor of a splendid bass voice, rich and unusually even, and he sang with success an aria from "Ernani" and the serenade from "Faust."—Union and Advertiser, Rochester, N. Y.

Henri Scott's basso rivalled any heard here in recent years; the singer actually accomplished the three octaves in the famous serenade of Mephistopheles from "Faust."—The Gazette, Montreal, Canada.

**IN ORATORIO.**

The bass, Mr. Scott, has a voice whose equal we have seldom heard. He is an admirable oratorio singer, a master in the art of phrasing and expression and his interpretation of the part left nothing to be desired. His range is remarkable, and in the familiar passage, "Creeps with Sinuous Trace, the Worm," his breath control was simply astonishing.—Democrat, Philadelphia, Pa.

Henri G. Scott, bass, is a masterful singer, with many resources. His voice is big and mellow and he understands the subtle intricacies of shading like a true artist. He has a mastery of breath control, and surmounts the big difficulties of intricate chromatic passages with an ease that is delightful. He did some of his best singing in the aria "Why Do the Nations Rage" and "The Trumpet Shall Sound."—Daily News, Milwaukee, Wis.

Mr. Scott, a newcomer, has a voice of rich quality and great compass.—Journal, Boston, Mass.

Mr. Scott, who made his first appearance at these concerts, has a good voice, and he sings with understanding.—Herald, Boston, Mass.

Henri Scott, the bass, has a fine, flexible voice and he uses it with discretion. He sang the difficult "Why Do the Nations" with splendid vigor.—Pioneer Press, St. Paul, Minn.

Of the imported soloists, Scott, basso, was the star. He has a large, though not obtrusive, voice, of vibrant, yet mellow quality. His rendering of "Why Do the Nations Rage" was effective without being blatant and noisy. Scott was an agreeable surprise.—Cleveland Press, Cleveland, Ohio.

**OPERA.**

The part of Mephistopheles fell to the lot of Henri G. Scott, who proved that he was a lucky choice. Mr. Scott gave to the part authority and distinction, acting it capitally, varying with effects of diabolical cunning, humor and dramatic force. His voice is a fine bass of power and resonance, and his vocalism is that of an artist. Altogether, his interpretation of Mephistopheles compares

favorably with those of many more famous singers who have appeared on the Academy stage.—Evening Bulletin, Philadelphia.

One of the newcomers in the cast, Henri G. Scott, as Mephistopheles, proved to be a valuable acquisition—a real devil of a fellow on the stage. He looked the part, for one thing, and infused into Mephistopheles' mocking music a dramatic quality, vibrancy and stirring sonority that were highly effective.—North American, Philadelphia.

Of the cast, Mr. Scott, as Ramfis, the High Priest, was the most successful in voice, his strong and rich basso being able to carry above the rest in the ensemble passages, and he presented also a most dignified priestly figure.—Evening Telegraph, Philadelphia.

Henri G. Scott was an excellent Plunkett, acting with dashing effectiveness, and singing the drinking song with a gallant spirit and vocal resonance that shared the solo honors of the evening with the hallad of the belated rosebud, brightly blooming in single blessedness.—Public Ledger, Philadelphia.

**Schumann-Heink Ends Tour.**

Madame Schumann-Heink closed her tour for the season in Burlington, Vt., on Wednesday evening, and yesterday returned to New York to consult with her manager, Henry Wolfsohn, on her plans for the future, which principally consist of her long European tour, as contemplated for next year, commencing in October. Madame Schumann-Heink will sing only a few concerts here next season, and they will be late in September and in October, one of which will be the inaugural of Brooklyn's new Academy of Music on October 1, and the remainder in New England. Madame Schumann-Heink will spend the summer with her family in Singac, N. J., excepting for some concerts she will sing during July and August in Ocean Grove, Norfolk, Conn., the Indianapolis, Ind., Sangerfest, and a festival in Winona Lake, Ind.

This past season Madame Schumann-Heink has traveled 36,068 miles, singing before a public of nearly 175,000 people, which aggregated nearly \$250,000 in paid admissions. She sang 130 concerts, twelve of which were for charity; visited ninety-six cities, traveling in thirty States and in the District of Columbia. Madame Schumann-Heink would not say what her net earnings for the year had been, but her personal representative, William Rapp, said they were more than \$100,000.

**PIPE ORGAN**

Hutchings & Votey Four Manual Organ  
Suitable for Large Church or Hall  
Low Price for Quick Sale  
The National Cash Register Company  
Dayton, Ohio

**MARI E ZIMMERMAN SOPRANO**  
1710 Chestnut Street  
Philadelphia, Pa.

**ISABEL HAUSER CONCERT PIANIST**

SEASON 1907-8

Address: THE ANSONIA  
New York

**ED W. JOHNSON TENOR**  
Management  
HENRY WOLFSON 181 E. 17th St

**DANIEL BEDDOE Dramatic Tenor**  
Concerts, Oratorio, Etc.  
ADDRESS  
HENRY WOLFSON  
131 East 17th Street

**SPALDING**

First appearances, November 8  
and 10, with NEW YORK SYMPHONY ORCHESTRA  
WALTER DAMROSCH, Conductor

**R. E. JOHNSTON, Manager**  
St. James Building  
Broadway and 26th Street, New York City

**EUROPEAN MANAGERS:**  
H. VERT, 8 Cork St., London, N. W.  
AGENCE MUSICALE DE PARIS:  
EMANUELE REY, Directeur,  
9 Rue de l'Isle, Paris



**GIORGIO SULLI**  
Teacher of MARIO SAMMARCO  
VOICE CULTURE  
WEDNESDAYS and SATURDAYS at  
CARNEGIE HALL  
Phone: 1350 Columbus NEW YORK  
Other Days, Insurance Building, New Haven, Conn.

J. FRED

**WOLLE, ORGANIST**  
Address  
THE WOLFSON MUSICAL BUREAU, 131 East 17th St., New York

**GRAND OPERA SCHOOL**

Under the Direction of **GUSTAV HINRICHS**  
(Conductor of American, National and Metropolitan Opera.)  
MR. HINRICHS will be assisted by a corps of the best assistants and the best Opera Stage Manager in America. Practical stagework daily; TRIAL PERFORMANCES WEEKLY. Location to be announced.  
Date of Opening October 1st, 1908  
Address all communications to Gustav Hinrichs, care of Metropolitan Opera House, New York City.

**V I O L I N I S T**



## GUILMANT ORGAN SCHOOL COMMENCEMENT.

At the annual dinner of the American Guild of Organists, May 25, held at the Café Lafayette, the name of William C. Carl received special complimentary mention. The reason for this unusual tribute was discussed in several musical assemblies in New York and other cities, and not a colleague envied the lucky and courageous Carl for the honor paid him. He was specially honored at the feast of the organists because eleven applicants for admission to the Guild this year are pupils of the Guilman Organ School, of which Mr. Carl is the director. The seventh annual commencement of the school took place at the "Old First" Presbyterian Church, Thursday evening of week before last, and diplomas were awarded to fourteen graduates. It was a happy night for Mr. Carl, for it was the largest class presented for graduation in the history of the school.

As at previous commencements, Mr. Carl himself was a factor at the exercises. He was in the organ loft the entire evening, turning leaves for the players, and presided himself at the instrument for the vocal number, magnificently sung by André Sarto, baritone, from the Metropolitan Opera House. A program of such length places the critic in a dilemma. Individual review is out of the question, although several of the young organists richly merited such distinction. The greater the musician the more he will marvel at such a program. Read it over, ye who live on musical lightness. In the sixteen organ numbers there are compositions requiring the skill of the virtuoso of experience. Throughout the performances, so far as the acute ear of the writer could detect, there was not a single slip, and very few defects of any kind. Technically, some of the playing was marvelous, worthy of the most exacting metropolitan standards. Musically, there was likewise much to excite admiration. Truly, here the training of organists has reached a plane of excellence that was deemed impossible of attainment in America a few years ago.

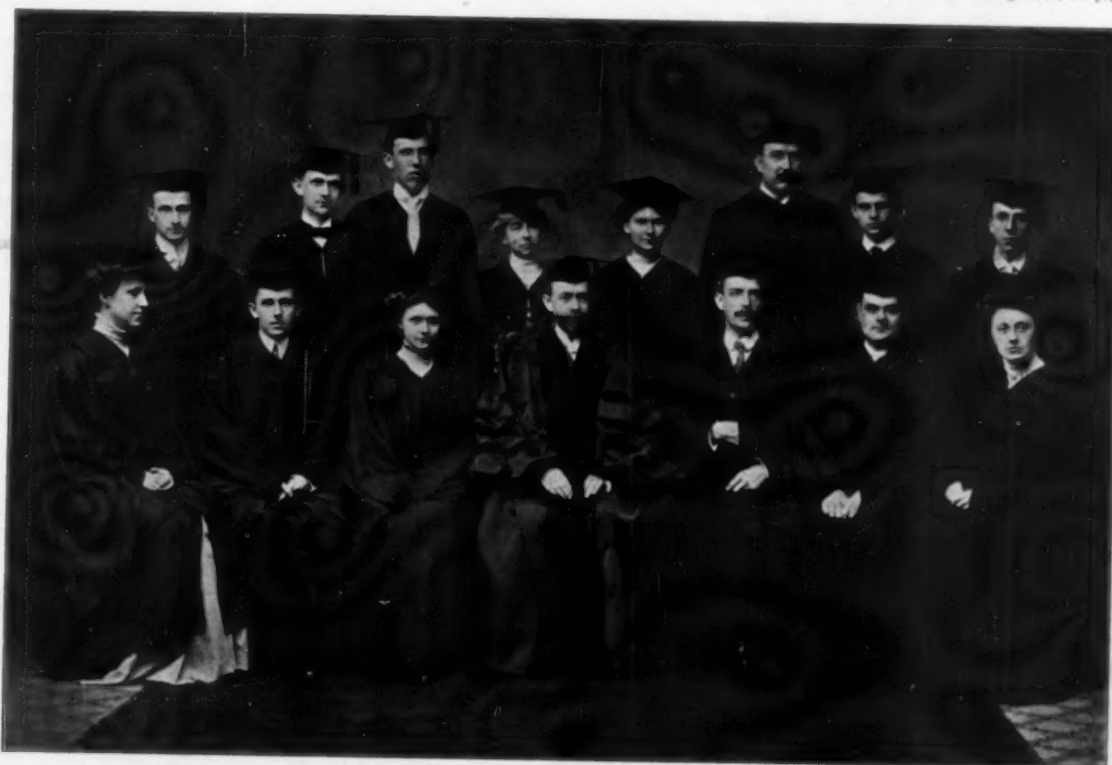
The work of educating organists at the Guilman School is attracting attention in the Old World. Certainly, in the European schools the training could not be more thorough. First of all, each student must show that he and she has a good general education and a sound musical foundation. Should these be lacking, talented students are soon compelled to take a course that will give them the knowledge they lack. "Thoroughness," "Thoroughness," and again, "Thoroughness," is the keynote, and all must conform to it. Thus, the results have been amazing, for students of the Guilman Organ School are filling lucrative positions in churches throughout the land, and a number have also become teachers highly esteemed in the cities where they reside.

The commencement program, which follows, is the best illustration of the musical scholarship of those who studied under Carl:

Concert Prelude and Fugue in G major.....William Faulkes  
Eugene C. Morris, '08.  
Scherzo Symphonique.....Georges Debat-Ponson  
W. Ralph Cox, '08.  
Toccata and Fugue in D minor.....Johann Sebastian Bach  
Teresa Weber, '08.  
Allegro con Fuoco (Sixth Sonata).....Alexandre Guilman  
Harry Oliver Hirt, '08.  
Sonata in the Style of Handel (introduction and allegro).  
William Wolstenholme  
Alice Gordon Don, '08.  
Fantasia in C minor.....W. Stevenson Hoyte  
Edward Boyd Smack, '08.  
Toccata in E minor.....Joseph Callaerts  
Caroline Marjorie Tucker, '08.

Sonata, C minor.....Theodore Saboue  
Andante Maestoso.  
Allegro Risoluto.  
Roy K. Falconer.  
Fugue in D major.....Johann Sebastian Bach  
T. Scott Godfrey Buhrman, '08.  
Allegro Appassionata (Sonata V).....Alexandre Guilman  
Arthur H. Arneke, '08.  
Allegro (Symphony I).....Louis Vierne  
Harold Vincent Milligan, '08.  
Vocal, Prologue from I Pagliacci.....Leoucavallo  
André Sarto.  
Finale from the Fifth Organ Symphony.....Ch. M. Widor  
Martha Stewart Koch, Post-Graduate, '08.  
Fugue in G minor.....Johann Sebastian Bach  
Mary J. Searby, Post-Graduate, '08.  
Russian Fantasy.....Jules Grison  
Mary Adelaide Liscom, Post-Graduate, '05.  
Theme Variations and Finale in A flat.....Louis Thiele  
Kate Elizabeth Fox, Post-Graduate, '07.  
Presentation of the Class for Graduation,  
William C. Carl, Director of the Guilman Organ School.  
Presentation of Diplomas,  
Rev. James Alexander McCague, Assistant Pastor Old First Church.

The members of the faculty, with their departments, are:



GUILMANT ORGAN SCHOOL, GRADUATING CLASS, 1908.

Organ department, William C. Carl, A. G. O.; theory department, Clement R. Gale, Mus. Bac., Oxon.; hymnology, Rev. Howard Duffield, D. D.; organ tuning, Gustav Schlette; organ construction; preparatory work, Gertrude Elizabeth McKellar, F. A. G. O.; Henry Seymour Schweitzer, A. G. O.; lectures, Gerrit Smith, Mus. Doc.; G. Waring Stebbins, A. G. O.; Robert Hope-Jones; board of examiners, Warren R. Hedden, Mus. Bac., F. A. G. O.; Charles Whitney Coombs, A. G. O.

The chaplain of the school, the Rev. Dr. Howard Duffield, who is traveling in Europe for eight months, sent to each member of the graduating class a handsome souvenir from Florence, Italy, with his congratulations on the success of the year at the school.

The annual meeting of the Alumni Association was held Friday afternoon, June 5. The annual dinner took place at the Café Martin, followed by a theater party at Daly's. The class also had several celebrations last week, terminating with an excursion up the Hudson to West Point. The president of the class for the coming year, Harold Vincent Milligan, will substitute for Mr. Carl at the "Old First" Presbyterian Church during the summer months. Mr. Carl will sail for Europe the end of June, and while abroad will pay a visit to his old master, Alexandre Guilman, at the Guilman villa, Meudon, France. The members of the Alumni Association are:

President, Gertrude Elizabeth McKellar, '02, New York.  
Vice-president, Mary Adelaide Liscom, '04, New York.  
Secretary, Edna Chase Tilley, '02, New York.  
Treasurer, Henry Seymour Schweitzer, '01, Brooklyn.  
Class of '02—Merrill Marquand Hutchinson, Atlanta, Ga.; Gertrude Elizabeth McKellar, New York; Edna Chase Tilley, New York.

Class of '03—Wesley Ray Burroughs, Buffalo, N. Y.; Edith Brown Jones, Pittsburgh, Pa.; Henry Seymour Schweitzer, Brooklyn, N. Y.

Class of '04—Mary Hendrix Gillies, New York; Catherine Estelle Anderson, Peekskill, N. Y.; Mary Adelaide Liscom, New York; Frederick Arthur Metz, New York; Bessie Brown Knapp, Haverstraw, N. Y.; Vernon Clair Bennett, Omaha, Neb.; Fannie Lois McCormack, Waterbury, Conn.; Beulah C. Blauvelt, Jersey City, N. J.  
Class of '05—Grace Leeds Darnell, Hackettstown, N. J.; Jessie C. Adam, Yonkers, N. Y.; Evelyn Gilchrist Blauvelt, Nyack, N. Y.; Ella Rogerson-Cobb, Seattle, Wash.

Class of '06—Martha Stewart Koch, New York; Elizabeth Estelle Bosworth, New Rochelle, N. Y.; Louise Dade Odell, Tarrytown, N. Y.; Kate Elizabeth Fox, New York.

Class of '07—Hattie Ullmann, Sistersville, W. Va.; Roy J. Cregar, Hackettstown, N. J.; Mary J. Searby, New York.

Class of '08—Eugene C. Morris, Brooklyn; W. Ralph Cox, New York; Teresa Weber, Brooklyn; Harry Oliver Hirt, New York; Alice Gordon Don, Ridgewood, N. J.; Edward Boyd Smack, Jersey City, N. J.; Caroline Marjorie Tucker, New Rochelle, N. Y.; Roy K. Falconer, Chatham, N. Y.; T. Scott Godfrey Buhrman, Elizabeth, N. J.; Arthur H. Arneke, Binghamton, N. Y.; Harold Vincent Milligan, Portland, Ore.

The students enrolled at the school during the season, 1907-1908:

Arthur H. Arneke, Binghamton, N. Y.; Isabel Arnold, Reynoldsville, Pa.; T. Scott Godfrey Buhrman, Elizabeth, N. J.; Prue Robinson Baird, Darlington, S. C.; Mrs. Lawrence Harvey Canfield, St. Augustine, Fla.; W. Ralph Cox, N. Y. City; Roy J. Cregar, Hackettstown, N. J.; Mrs. Frederic Earl Church, Owatonna, Minn.; Mary V. Crowley, Brooklyn; Mrs. K. P. Crane, N. Y. City; W. P. Conway, South Orange, N. J.; Harry Dupont, Port Chester, N. Y.; Alice Gordon Don, Ridgewood, N. J.; Henry F. Eichlin, Lehigh, Pa.; Kate Elizabeth Fox, N. Y. City; Roy K. Falconer, Chatham, N. J.; Spaulding Frazer, Newark, N. J.; Edith E. Grice, Newark, N. J.; Belle Armstrong Gauld, L. I. City; Jay Gill, Wichita, Kan.; Mary Hendrix Gillies, N. Y. City; Arthur B. Hallock, Center Moriches, N. Y.; Harry Oliver Hirt, Erie, Pa.; Frederick A. Joslin, Newburg, N. Y.; Emma Westervelt Key, Grantwood, N. J.; Grace M. Lissenden, Mariner Harbor, N. Y.; Martha Stewart Koch, Nanuet, N. Y.; Mary Adelaide Liscom, N. Y. City; Adeline Kroeger, N. Y. City; Agnes M. Jacques, Socorro, New Mexico; Harold Vincent Milligan, Portland, Ore.; Eugene C. Morris, Brooklyn; Olive McCready, Tuscola, N. Y.; Bernice Haughton Manning, Wilson, N. C.; Naima McKenna, N. Y. City; Isabella A. Polk, Morristown, N. J.; Edward Boyd Smack, Jersey City, N. J.; John Standerwick, New York City; Mary J. Searby, New York City; Caroline Marjorie Tucker, New Rochelle, New York; Ella Van Atta, Hackettstown, New Jersey; Carlotta J. Wickson, Toronto, Canada; Teresa Weber, Brooklyn; Oscar J. Fuchs, San Antonio, Texas.

Many organists visiting New York have attended sessions at the Guilman School.

Prince Nicholas of Greece has composed a symphony for flutes after motifs found in Frederick the Great's compositions for the same instrument. Nicholas, like the famous ancestor of the Kaiser, is an expert flutist and often plays for royal relatives and friends. Other royal composers are Princess Henry of Battenberg, whose songs and piano pieces are much esteemed; Prince Joachim Albrecht of Prussia, a composer of comical ditties and waltzes; Archduke Frederick of Austria, who has composed a number of love romances, and who plays no less than five musical instruments.

Bonci sang with success at the Vienna Opera in the roles of Don Ottavio ("Don Giovanni"), the Duke ("Rigoletto"), and Rodolfo ("Bohème").

Johann Strauss' ballet "Cinderella," planned for production at the Vienna Opera this spring, has been postponed until next season.

Anton Rubinstein's oratorio "The Lost Paradise," very rarely performed, had several productions in Germany recently. The work is melodious and effective and its neglect seems most unaccountable.

Alexander Birnbaum, former conductor of the Lausanne Symphony Orchestra, has been engaged as leader at the Berlin Opera Comique.

ESTABLISHED JANUARY, 1880

PUBLISHED EVERY  
WEDNESDAYBY THE  
MUSICAL COURIER COMPANY(Incorporated under the laws of the  
State of New York)

MARC A. BLUMENBERG, President.

ALVIN L. SCHROEDER, Sec. and Treas.

S. E. Cor. 39th St. &amp; 5th Ave.

Cable address: Fegujar, New York

New Telephone Number to all

Departments 4898 Thirty-eight.



MARC A. BLUMENBERG - - - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, JUNE 17, 1908  
No. 1473

## OFFICES AND REPRESENTATIVES

## LONDON—

Mrs. A. T. King, 35 Weymouth St., W.

## PARIS—

Delma-Heide, 30 Rue Marbeuf (Champs Elysées).

Cable and telegraphic address: "Delmaheide, Paris."

## BERLIN—

Arthur M. Abell, Luitpold Strasse 24.

## LEIPZIG—

Eugene E. Simpson, Nürnberger Strasse 27.

## DRESDEN—

Mrs. E. Potter Frisell, Nürnbergerstr. 54.

## VIENNA—

M. Marvin Grodzinsky, Lacknergasse 100, xviii B2.

## MILAN—

Mrs. Romeldi-Pattison, 3 Via del Carmine.

## THE HAGUE—

Dr. J. de Jong, office of Het Vaderland.

## FRAGUE—

Miss Theresa MacAvoy, care of Miss Mills, Brandlgasse 32, Weinberge.

## CANADIAN DEPARTMENT—

Miss May Hamilton, Hotel Badminton, Vancouver; 809 Bardette Avenue, Victoria, British Columbia.

## CHICAGO—

Mrs. A. G. Kaesmann, 525 Orchestra Building.

## BOSTON—

Miss Wynia Blanche Hudson, Hotel Nottingham.

## SAN FRANCISCO AND THE PACIFIC COAST—

Alfred Metzger, Sherman, Clay &amp; Co., 1635 Van Ness Ave., San Francisco.

## LOUISVILLE, KY.—

Katherine Whipple-Dobbs, care of D. H. Baldwin &amp; Co.

## WASHINGTON, D. C.—

Mrs. Berenice Thompson, Room 49, Washington Post Bldg., Pennsylvania Ave., Washington, D. C.

## BALTIMORE—

Dr. B. Merrill Hopkinson, Professional Bldg.

## CINCINNATI—

Mr. Arthur M. Jack, 4700 Hamilton Avenue.

## ST. LOUIS—

Fannie Edgar Thomas.

## PHILADELPHIA—

Mr. Wilson H. Pile, 619 So. 4th St., Philadelphia, Pa.

## BUFFALO—

Miss Virginia Keene, Hotel Cheltenham, Franklin Street.

## COLUMBUS—

Mrs. Ella May Smith, 60 Jefferson Avenue.

## CLEVELAND—

Wilson G. Smith, 719 The Arcade.

## DETROIT—

Frank Parker, 45 Irving Street.

## INDIANAPOLIS—

Johannes Mierach, 934 N. Pennsylvania Street.

## SYRACUSE—

Frederick V. Bruns, 310 Naxon Street.

THE MUSICAL COURIER is for sale on the principal news-stands in the United States and in the leading music houses, hotels and kiosques in Belgium, England, France, Germany, Holland, Italy, Switzerland and Egypt.

NOTICE TO ADVERTISERS—Reprints of press notices from other papers will hereafter be accepted for publication in THE MUSICAL COURIER only at the regular advertising rate per inch or line. All such notices must be accompanied by the originals from which they are quoted. Managerial announcements about artists will be accepted only when they are news and must be sent subject to editorial revision.

## SUBSCRIPTIONS: Including delivery

Invariably in advance.

United States, . . . . . \$5.00

Canada, . . . . . \$6.00

Great Britain, . . . . . £1 5s. . . . . 15s.

France, . . . . . 31.25 fr. . . . . 31.25 fr.

Germany, . . . . . 25 m. . . . . 12 r.

Entered at the New York Post Office as Second Class Matter.

Single Copies, Fifteen Cents.

## Rates for Advertising and Directions

On advertising pages, which have four columns to the page, \$100 a single column inch, a year.

On reading pages, having three columns to a page, \$200 an inch, a year.

Insertions for six months at an increase of 25 per cent. on above rates.

Reprints, business notices, etc., at 50 cents a line. Broken lines counted as full lines. Headings counted at two lines per heading.

Full page and half page advertisements at above line rates, on a three column basis.

Preferred position subject to increased prices.

All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER Company.

Advertisements for the current week must be handed in by 10 A. M. Monday.

All changes in advertisements must reach this office by Friday, 5 P. M., preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.

Western News Company, Chicago, Western Distributing Agents.

New England News Company, Eastern Distributing Agents.

## THE MUSICAL COURIER EXTRA

Published Every Saturday During the Year

GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF.

SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.

For Particulars apply to SATURDAY EXTRA DEPARTMENT.

## PRICE 15 CENTS

On and after February 26, 1908, the price per single copy of The Musical Courier will be 15 cents. This will be the news stand price.

Back numbers will hereafter be 25 cents per copy.

The annual subscription rate remains at Five Dollars.

## NOTICE.

All communications should be addressed to THE MUSICAL COURIER and not to individuals, if prompt attention is desired. The letters addressed to individuals are not opened or referred to until the regular mail has been disposed of; hence they are always subject to delay. Furthermore, it is the desire of the paper to have the mail addressed as above and not to any of the staff and not to the editor, who is frequently absent from the city.

WHY do so many inland daily newspapers have a department headed "Art and Music"? Is music not an art?

FELIX WEINGARTNER has been elected unanimously to the position of conductor of the Vienna Philharmonic Orchestra for next season. He will retain his post as head of the Vienna Royal Opera, of course.

"SOME of the chorus singers at the European opera houses are paid thirty-one cents a day," says an exchange. Judging from some of the chorus singing we have heard abroad we should say that the sum paid is just thirty cents too much.

THE 1908 report and catalogue of the Louisiana State Museum at New Orleans, gives on pages 29, 32, and 33, a list of Gottschalk mementoes owned by William L. Hawes and loaned by him to the institution, and also a list of mementoes donated to the Museum at his solicitation, by Mrs. Clara Gottschalk Patterson, a sister of the famous pianist-composer. The articles include the original manuscripts of several Gottschalk works, autograph letters, busts, medallions, photographs, and souvenirs of his concert trips in America and elsewhere. A detailed description of the Gottschalk collection was given in THE MUSICAL COURIER some two seasons ago, and it is well worth a visit on the part of any musician passing through New Orleans. The links in the historical chain of our native music are very few and that supplied by the pianism and compositions of Gottschalk played their due part in our artistic development as a nation.

THE engagement at the Metropolitan Opera of Herbert Witherspoon for leading basso roles is an event of really national artistic importance, for it signifies the intention of the new Metropolitan management to give American singers every possible chance for competition with foreign opera artists. This is the first time a native concert singer ever has been engaged for "star" roles at the Metropolitan, and aside from that flattering fact, the financial inducement offered Witherspoon is such as to encourage the belief that an era of hope is at hand for all good American vocalists, male or female, so far as the Metropolitan Opera is concerned. Witherspoon has firm faith in the operatic abilities of his compatriots, and says that their achievements with the Savage Opera Company proved them to be more hard-working, ambitious, and versatile than the imported operatic article. At the Metropolitan, Witherspoon will sing such roles as Gurnemanz ("Parsifal"), Landgraf ("Tannhäuser"), Mephistopheles ("Faust"), and the King ("Lohengrin").

## PRESS NOTICES.

The increase of circulation of this paper has been so extensive in recent years, that it is impossible to continue the system of reprinting press notices for advertisers except on a definite basis. The press notices to be published hereafter will be based on the size of the advertising, and above that it will be impossible for this paper to publish any press notices unless paid for.

Those press notices that exceed the limit under the arrangement will be charged for at the rate of \$100 a column per issue. Space for press notices, which are purely advertising matter, can be purchased on the basis of advertising even without the insertion of other advertising, credited, as is customary, to the papers from which they are quoted.

The general service of the paper to advertisers, independent entirely of the editorial and critical departments, will continue, as usual, for such publicity as is due to them.

"OFFENBACH, though a musical buffoon," writes Henry T. Finck in the Evening Post, "was a great admirer of the classical masters. Apropos of the revival of his 'Orpheus' at a Paris theater, a few years ago, the Journal des Débats recalled the fact that Bach, Handel and Beethoven were his daily food at home, and that Gluck's overtures were constantly produced by him during the intermissions while he was conductor of the Théâtre-Français. It is related that Offenbach once devoted a whole evening to playing Bach to the opera composer, Linnander. His colleague was amazed at what he heard. 'That's grand!' he exclaimed; 'but you ought not to make this music known to the public. There is much in it that we might utilize in our own works.'"

THE usual summer brass band at Central Park has been replaced this season by a full orchestra, and the first concert took place last Sunday before 10,000 listeners. Judging from the enthusiastic applause, those croakers were put to shame who had predicted that a New York open-air audience would not accept the refined strains of the strings in place of the customary blatant blare of the brasses. The program contained a "Choral and Fugue" by Bach, a "Bohème" fantasia, "Mignon" overture, "Forging the Sword," from "Siegfried," and "Coronation March," from "Prophète." It must be confessed, too, that "The Merry Widow" waltz was not lacking.

In the letters of Wagner to his first wife, Minna, recently published, there are several interesting passages concerning the composer's opinion of England and English musicians. Wagner was the conductor of the London Philharmonic Orchestra for a time, and he wrote of its members: "These gentlemen play pretty well, know their instruments correctly, and do everything that is set before them, but—like machines, like Geneva automatic music machines. They never vary their dynamics, and consequently cannot well play louder and softer, as occasion requires. These Englishmen will always remain leathern fellows (lederne Kerle), and I would rather rouse a German dance musician into displaying some fire than one of these uninteresting fellows." We are unable to judge whether or not the English orchestra players were "leathern" in the year 1855 (when Wagner conducted the London Philharmonic), but we can vouch quite confidently for the fact that they are not "leathern" in this year of grace, 1908. The representative London orchestras are on a par with the best organizations of similar size and scope to be found anywhere in the world, and the great German, Austrian, Italian, and



French, and other foreign conductors who have led the English orchestras in London endorse most enthusiastically the foregoing verdict of THE MUSICAL COURIER. This is the time and place, too, to set down the dictum, that from personal acquaintance we know the average English orchestral player, who has taken a full course at any of the large London music schools, to be by far a better educated man, musically and otherwise, than his confrere in a similar position at New York, Berlin, Paris, Vienna, Milan or Brussels. Nearly all the English orchestral players we have ever met are also thoroughly acquainted with the operatic and instrumental solo literature, are able to play the piano and accompany thereon, are thoroughly conversant with chamber music and are excellent performers thereof, have a wide and practical knowledge of harmony and counterpoint, and usually play another orchestral instrument beside the one which they make a specialty. Better than all else, when they belong to a first class symphony orchestra, they seem to feel some pride in their positions, and some corps d'esprit, for they are never found degrading themselves to the level of mechanics and making music for hire at midnight restaurants, at hotels, picnics, balls, cricket games, political parades, colored cake-walks, variety shows, and on pleasure steamers and roof gardens, at grocers' excursions, and in beer gardens, rathskellers, and dime museums. If all the orchestral players of other places are able to show the same record as the London musicians we would like them to send us their names, and we will publish the list.

#### BACH REDIVIVUS.

In the Trenton True American, of June 8, appeared this short notice:

The pupils of Charles Wesley Pette will give a piano recital next Saturday afternoon and evening in the Y. M. C. A. hall. They will be assisted by Miss Raymond Hutchinson, contralto, Lester Bingley, baritone; Lillian Case, piano solos, and John Sebastian Bach.

Two days later, June 10, the True American printed this letter, and headed it, "One On Us":

Editor True American:

In a short item mentioning a piano recital by my pupils to take place at Association Hall Saturday next, a slight mistake occurred that for the benefit of your readers I desire to correct. The statement is made that one John Sebastian Bach will appear on that occasion. I regret to announce that Mr. Bach is dead and is, no doubt, strumming on a golden harp in "Jerusalem, the Golden"; so he will not appear in person at my recital.

J. S. Bach left to his sorrowing friends several composition said to be of some merit, among which was one known as "Concerto in the Italian Style." It is this composition that is to be played by the young lady mentioned in your note of yesterday. Of course, we are all sorry that the late lamented Bach cannot be present with us, but we trust his composition may meet with an appreciative reception. Thanking you in advance for this correction, Respectfully yours, CHARLES W. PETTE.

This bears out our oft-expressed contention that most of our American newspaper writers are able to give offhand the complete pedigree of John L. Sullivan, the boxer, or "Honest John" Kelly, the gambler, or John D. Rockefeller, the millionaire, but they flounder painfully when asked suddenly to state even one biographical fact about John Sebastian Bach or John Brahms. The music section of any American daily newspaper is generally the most despised department of the publication on the part of its editorial and business staff—and usually, rightly so.

"Music makes the hair grow," says the Herald. Strauss is almost bald, if that proves anything. Of course, the opposition will claim that Strauss' works are not music.

THERE was once a foreign pianist who played an American piano without being paid for it—but we have not been able to find him.

#### The Music Methods of Louis Arthur Russell.

A Record of Active Authorship.

Very few writers on the subject of music study in its many branches have recorded such activities as Louis Arthur Russell, director of the Metropolitan Music Schools, of New York City and Newark, N. J.

The branches of music study, to which Mr. Russell has devoted his professional life of over a quarter century, are the voice, the piano, and musical theory, with frequent essays into the field of public class and public school work as tributary to the studio and conservatory work of the average students' course of instruction.

The publishers who have issued the pedagogic works of Mr. Russell are the well-known houses of Oliver Ditson, G. Schirmer, Theodore Presser, Luckhardt & Belder, and the Essex Publishing Company. Besides these houses some of Mr. Russell's compositions have been issued from the press of J. H. Schroeder. Some idea of the productive activities of Mr. Russell may be gotten from the following list of works issued during the past four years by these houses from the pen of this author:

##### BOOKS FOR SINGERS AND SINGING TEACHERS.

- "The Commonplaces of Vocal Art" (Ditson).
- "English Diction for Singers" (Ditson).
- "The Essential Practice Material for Singers" (Luckhardt & Belder).
- "The Body and Breath in Singing" (Luckhardt & Belder).
- "Psychic Reflections for Singers" (Essex Publishing Co.).
- "Plain Talk with American Vocalists" (Essex Publishing Co.).

The following comment from the Springfield Republican sums up clearly the estimate of these works among teachers and singers through the country.

Mr. Russell's works are (or would be were they generally read by those who presume to teach) destined to revolutionize a large percentage of the imperfect work in voice teaching that appears now the rule rather than the exception throughout the country. I would earnestly call attention to the works and methods of such a thorough instructor as Louis Arthur Russell, who for so many years has stood for all that is in the van of progress in vocal education. Coming in touch with the work of such a conscientious and cultured spirit is at once inspiring, enlightening, dispelling (as such experience must inevitably do) the mists of egregious misunderstanding, all effected by most rational means.

Among the comments from all sources commending these works are letters from the heads of various colleges and private studios now using the Russell methods. The following notes concisely sum up the universal opinion of the Russell process of piano study as set forth in the above treatises and text-books:

##### WORKS FOR PIANO STUDENTS AND TEACHERS.

- "A Practical Course in Piano Touch and Technique." 2 volumes (Luckhardt & Belder).
- "First Steps in Reading and Interpretation." 3 grades (Luckhardt & Belder).
- "Rhythm and Accent in Melody" (Luckhardt & Belder).
- "A Manual of Hand Culture for Pianists" (Luckhardt & Belder).
- "The Varieties of Piano Touch" (Luckhardt & Belder).
- "The New Duvernoy," 101 Pedagogic Variants on Duvernoy, op. 120 (Essex Publishing Co.).

Mr. Russell has written a series of works thoroughly modern and fully exhaustive.—The Advertiser.

A great work, a vade mecum for every conscientious, honest, piano teacher.

It appeals to me as the most concise work I have ever seen.—C. G. Schmidt, organist and pianist, New York.

##### THEORY AND SINGING CLASS BOOKS.

- "The Embellishments of Music" (Theo. Presser). Comments: Your book is the best of all its class.—A. J. Goodrich. It is the best I have ever seen.—Prof. G. C. Gow, Vassar Col. The book will become the standard authority for America and England.—The Music Review, Chicago.
- "How to Read Modern Music. A Solfeggio Course" (C. Schirmer). This book is carefully prepared and is fully up to the times. It is worthy the careful attention of every musician and teacher.—N. Y. Tribune.
- "A Popular Course in Sight Singing and Musical Theory for Adult Students" (Essex Publishing Co.). A most welcome addition to the list of books for singing classes.—J. S. Curwen, London, Eng.
- "Problems in Time and Tune and Choral Leaflets for Adult Classes" (Essex Publishing Co.).
- In preparation, "The Rational Study of Time in Music. The Vagaries of Vocal Science."

This forms a long list of works from the pen of one author and bespeaks an extreme activity on the part of Mr. Russell, who, while "making" all of these books, has conducted two music schools, in Carnegie Hall, New York, and Music Hall, Newark, N. J.; has been a constant contributor as editor, correspondent, and essayist with the prominent publications of the country, also as conductor of a symphony orchestra and an oratorio society, and organist and choirmaster in a popular church (the Peddie Memorial) known for its elaborate choral services.

Mr. Russell has also been identified for many years with the Music Teachers' National Association and as president and active member of the New York State Music Teachers' Association; he is also a member of the Council of the American Guild of Organists—all of which declare the activities of the man and musician to be of an unusual quality.

#### BALTIMORE.

BALTIMORE, June 15, 1908.

The choristers of St. David's Church, Roland Park, gave a concert at St. David's Hall May 29, under the direction of Loraine Holloway. The composers on the program were Gounod, Schumann, Pearsall, Bach, Sarasate, Lohr, Fanning, Raff, Haydn, Nevin, Sullivan, Adams and Bishop. The choir roster includes Masters Polk, Magoun, Owens, Pope, Houghton, Mott, Knighton, Turner, Knapp, Brownwell, Akers, Dryden, Hennick, Stollenwerrell, Price, Dicky, Patton, W. Knighton, Free and McAllister, and Messrs. Sweaver, Geger, Carr, Mott, T. de C. Ruth, F. S. Ruth, W. N. Ruth, Dixon, Arnold and Dr. L. M. Parsons. The choir had the assistance of H. C. Miller, violin, and C. H. Hildebrandt, cello.

Pupils of Stephan Steinmuller gave their closing recital at the Lyceum on the night of June 8. Those participating in the program were Verona Klemm, Forestine Gough, Bessie Philpot, Alice Sloman, Florence Salomon, Lula Gris-sitt, Leonette Schreger, Edna Brown, Elizabeth Schumaker, Irene Brown, Ada Clark Webster, Annie Stanton Cox, Elizabeth Hammond Thomas, the Lyra Ladies' Quartet, E. M. Norris, J. Elmer Martin, Walter Pentz, J. W. Scott and F. M. Supplee; Mrs. Steinmuller was at the piano.

Harry Moutaudon Smith presented his vocal pupils in recital at Lehmann's Hall, Tuesday evening, June 9. Those who assisted the young vocalists were J. Zech, violin; A. Feurtmaier, cello; W. Pritchard, flute; J. Ziegler, clarinet; F. Feldman, cornet. Mr. Smith's daughter, Marie M. Smith, played all of the piano accompaniments. The names of the singers follow: Hazel E. Bennett, Edith M. Burton, Daisy Passano Erdman, Ada Marie Erdman, Anita Fetting, Elizabeth W. Jimison, Norma Lillian Koop, Ernestine K. Langhammer, Alice Ginn Sherbert, Ethel R. Seltzer, Louise E. Weyforth, Lemuel T. Cooksey, Stanley G. Erdman, Louis A. Kiehne, John J. Duffy, Jr., James M. Price, Harry Rettberg and B. Stuart Weyforth.

A stated meeting of the General Alumni Association of the University of Maryland, of which THE MUSICAL COURIER correspondent is president, prevented him from attending the annual performance of David Melamet's opera class at the Academy of Music, Thursday evening, June 11. Mr. Melamet is one of Baltimore's most talented musicians, and he is preparing many of his best pupils for their life vocation. The second act of Mozart's "Don Giovanni" and the second act of Bizet's "Carmen" were given with full orchestra and stage accessories. The Baltimore press spoke highly of the cast, special interest being manifested in Frederick H. Weber, one of Baltimore's foremost tenors. The others in the cast were Mrs. G. W. Wall, Mrs. R. Schafter, Edna Tschudy, Katherine Gemmill, Annie G. Baugher, William G. Horn, James Blake, R. F. Fleet and M. Crouver. B. M. H.

#### GREATER NEW YORK.

Earle Albert Wayne, who has recently returned from Europe, opened a summer class for pianists and students at his Carnegie Hall studio, Monday, June 15. The session will continue until September 15.

Edith Milligan King, pianist, and William Graefing King, violinist, were the artists engaged to assist the vocal pupils of Arthur Claassen at the recital given at Arion Hall, Brooklyn, Wednesday evening, June 10. The program opened and closed with Wagner numbers. "Messengers of Peace," from "Rienzi," sung first, and the nuptial strains, "Faithful and True," from Lohengrin, as the finale, included the following singers: A. Dressel, Lillian Funk, Martha Gisel, Millie B. Koempel, Katherin Loerch, Edith Magee, Lillian Mann, B. Meyer, Annabelle Oberst, Adeline Sauer, Louise Schippers, Ida A. Schmickl, Maliz Wagner, and Amelia Zechiel. The remainder of the program was made up of classic lieder and modern songs, and excerpts from favorite operas.

A testimonial concert will be given to Henry E. Hard, organist of Christ Church, Bay Ridge, Friday evening, June 26, at the Bay Ridge Club, Seventy-second street and Second avenue, Bay Ridge, L. I. The following artists have volunteered to give the program: Elizabeth Boyd, soprano; Lena Little, contralto; Francis A. Weisman, tenor; Livingston Chapman, basso; Carl Venth, violinist; Lottie Davidson, viola, and Mrs. Carl Venth, accompanist. Mr. Hard has been ill for three months. He has been the organist at the Bay Ridge church for twelve years, and has long been one of the noted school principals of Brooklyn.

"Alessandro Stradella" was a decided success at the Vienna Royal Opera recently. Bruno Walter led the performance.

## Several Teachers Using the Dunning System.

Many of the successful piano teachers in the United States are now using the Dunning System of Improved

masters, is now teaching the Dunning system with great success at Alma College, Alma, Mich.

Cornelia R. Keep, the Berlin (Germany) representative of the Dunning system, is a graduate of the Conservatory of



BLANCHE RICE

Music Study for Beginners. Carrie L. Dunning, the inventor of the system, was in New York City the past spring demonstrating her ideas before the leading schools and colleges, and at numerous private studios. During the remainder of June she also will give demonstrations before the conventions of Music Teachers' Associations in Illinois, Iowa and New York. In September she will establish a



GENEVIEVE BISBEE.

Music connected with the University of Southern California. Miss Keep also studied with Carreño, and other teachers abroad. She has had excellent success in Berlin, as well



GERTRUDE PAINE.

teachers in New York City. Miss Bisbee takes only the most advanced work in her studio, while the beginners are under the guidance of Lillian Bonnell, Miss Bisbee's competent assistant and a teacher holding a Dunning certificate.

When Mrs. Dunning went abroad to introduce her ideas in the strongholds of musical conservatism, she was cordially welcomed, and received from the greatest teachers



MARY BRECHEISEN.

Normal Training Class for Teachers in New York and she will also conduct her Normal Training Classes at her residence city, Buffalo, N. Y., from July 6 to August 10.

Convents and colleges, particularly in the Middle and Far West, have adopted the Dunning system. The Alice Pet-



CARRIE LOUISE DUNNING.

as in America. Miss Keep has planned to spend next year in Washington, D. C., teaching the Dunning system.

Mary Brecheisen, one of the prominent teachers in Kenton, Ohio, is another successful exponent of the Dunning system in the Middle West. Her demonstrations of the work have attracted wide notice.

Madge Patton, organist of one of the influential churches in Los Angeles, Cal., has a large class at her studio, and she, in addition, teaches the Dunning system at the Uni-



MARIAN HALE POLER.

tingill Piano School, of St. Louis, is using the system. Some of the private teachers who are teaching it have studied with masters in Europe. The more musical and intelligent teachers of the piano are the first to open their studios to Mrs. Dunning. Her personality is irresistible, and her ideas embody the soundest pedagogical principles.

Blanche Rice, an organist of note in Buffalo, is achieving remarkable results with the Dunning system in her city.

Gertrude Stone, a pupil of Godowsky and Barth, and now recognized as one of the leading teachers of Denver, Col., is an enthusiastic exponent of the Dunning ideas, using the system in her studio.

Minnie Cheesman, who studied with several European



GERTRUDE M. STONE.

versity of Southern California. Her demonstrations have received warm endorsements of the critics.

Gertrude Paine, another prominent teacher of Los Angeles, with a following among the most conservative people, as well as musicians, is showing, by her results, the difference between superficial study and the real teaching of the Dunning system.

Marian Hale Poler, for some years one of the leading teachers of Rochester, N. Y., recently gave a recital, in



CORNELIA R. KEEP.

themselves endorsements that will be read with universal interest here as well as in Europe. Some letters follow:

VIENNA, December 29, 1904.

Carrie L. Dunning's method seems to me most practical, and I recommend it for the first musical instruction of children or beginners.

(Signed) PROF. THEODOR LESCHETIZKY.



MINNIE CHEESMAN.

It ought to meet with favor and success whenever the beginning of a musical education is contemplated.

(Signed) PROF. THEODOR LESCHETIZKY.

BERLIN, January 12, 1905.

To Mrs. C. L. Dunning:

I am happy to commend the method of instructing children in piano playing devised by Mrs. Dunning as especially adapted to their peculiar needs and capacity, and shall be pleased to have the author give a more detailed account of the system at the Musical Pedagogical Congress next October in Berlin.

XAVIER SCHARWENKA,

Royal Professor, Senator of the Royal Academy of Art.

FRANKLIN COLLEGE, DRESDEN, GERMANY, December 27, 1904.

Dear Mrs. Dunning:

I would like to thank you very warmly for having given me the opportunity of learning something of your system for imparting



musical instruction to the young. I have never listened to anything simpler or more luminous. The ideas incorporated in your system recalled, not the work of any one man, but the work of teacher after teacher, in subject after subject, out of my own past. It is as though you had caught what might be called the genius, the characteristic best in the work of many teachers, and have made it your very own. You have not despised the old; it is all there, and yet it is all new. Your method of teaching time, the manner by which you make the pupils appreciate it, your method of acquiring concentration, are that of making famous musicians, their works and their lives household words in the mouths of the mothers of the future, and taking them all in all, the best of which I have any knowledge. Such a system needs neither to be advertised by prodigies nor their work. It will appeal to all who have any pity for the heavily burdened children of our day, but yet desire to see those children well informed and accurate in all they say and do. For after all, the best thing that can be said for your sys-



MADGE PATTON.

tem is that it is in fact a training for life—many sided life—through music.

I trust your work will become widely known; it is all that is necessary to secure its success. Yours very truly,

JOHN F. LOGIE,  
President of Franklin College, Dresden, Germany.

The following extract is taken from a Washington, D. C., paper:

While it may have taken some little time for teachers to realize the scope and depth of the work done by Carrie L. Dunning, results prove that the system originated by this clever woman is unique in showing what can be done with very young children. That Mrs. Dunning has won success for herself all along the line, notwithstanding the number of kindergarten methods in vogue, is not to be denied. As a fact the chief difficulty with which Mrs. Dunning had to contend was the prejudice which existed against a certain so-called "method" and which had been proved of so little value that some school principals were chary of investigating any further system. It was not until Mrs. Dunning demonstrated how far removed was her invention from any other that she was able to overcome the prejudice. Throughout her career Mrs. Dunning has shown conclusively that her work is the result of serious thought, study, and musicianship. It is now known throughout the country,

the last city to be visited being Washington, where Mrs. Fairbanks and Mrs. Taft were patronesses of the lectures given by Mrs. Dunning. In fact, Mrs. Taft, who is exceedingly musical, expressed the deepest interest in the work. The audiences were the most representative seen at a Washington musicale in a long time.

Here is another extract from an article written by one of the most able critics in New York State, and published in the Rochester Post Express, Saturday, March 31, 1906:

The spectacle of a little girl of nine or ten writing out, in public view, as though it were the simplest matter in the world, the scale of A sharp minor, is one to make many grown up persons stare and gasp. They could no more do it than they could resolve a difficult enharmonic riddle, or worry out the truth of a harmonic progression through a bad case of false notation. Yet the children who took part in the open class day under the direction of Marian Hale Poler and her assistant, Helen Murray, in their studio in the Bentley Building, did it, and they only began to study last fall. How is that? The answer is simple. They had been properly instructed. Mrs. Poler took up the Dunning system; she has tried it thoroughly and knows it is good both in theory and in practice. This sounds like a gratuitous advertisement of a particular way of teaching. Well, it may be so. If the system is good for the children, it must be good for the parents, and what is good for both young and old is a matter of public interest and comes directly within the purview of any newspaper that has an artistic conscience. If some other teacher will come forward with results that are better than those produced by the Dunning system, he or she will receive the same encouraging publicity that is now given to Mrs. Poler. It is for the benefit of the community that they should know that children are learning to think musically.

Of course, many teachers instruct their children to build scales according to rule; but the practice is by no means invariably followed. It is all simple enough; yet how few people can do it. If they come across a scale with a bristling array of sharps or flats, they have to run the eye carefully over the signature, and, if the key be minor, they usually start out not knowing what accidental the music may bring forth. This, of course, is very natural. But it is not musical. Old John Sebastian Bach always used to insist that his pupils should understand what they were playing. He carried out the idea thoroughly, too, for those were the days when a musician was held of no account if he could not supply the harmonies from a figured bass. "You ought to be a cobbler, and not a musician," exclaimed old Bach, darting an angry glance at an organist who had filled in a wrong harmony. They knew what they were playing in those days; the notes were something more than mere hieroglyphs.

There were older people in Mrs. Poler's studio on Thursday who would give a good deal to be able to do what those children do.

Harold A. Loring, the pianist and instructor, formerly at Limestone College, Gaffney, S. C., has been engaged as director of music at the Knox Conservatory of Music, in Galesburg, Ill.

Heidingsfeld's operetta, "The New Conductor," had a favorable reception in Dantzic.

Berlioz's "Requiem" had a notable performance at Mannheim.

Weingartner's music to "Faust" was done in Weimar.

### Coming Tour of the New York Concert Company.

Walter R. Anderson announces a long tour for the New York Concert Company this coming autumn and winter. The members of the company are: Caroline Hudson, soprano; Pearl Benedict, contralto; Cecil James, tenor; Frank Croxton, basso, and Eleanor Stark-Stanley, pianist. The company has been booked for one week in North and South Carolina during October, a week in Pennsylvania, three weeks in the far South, two weeks in Michigan, and a week in Ohio. Mr. Anderson also announces that he will manage Agnes Gardner Eyre, the pianist, next season. Miss Eyre has appeared with orchestras, and has made tours with Mme. Schumann-Heink and Kubelik.



SILHOUETTE OF OTTO MEYER.

This is an excellent likeness-profile of Otto Meyer, the American violinist, who will make a tour of the United States next season under the management of Haensel & Jones.

Carreno has been visiting Naples and other Italian cities.

Eugen d'Albert has been made a member of the Stockholm Academy of Arts.

# CORINNE RIDER-KELSEY SOPRANO

Oratorio, Concert and Song Recitals

SOLE MANAGEMENT

HENRY WOLFSOHN

131 East 17th Street, New York

## VICTOR ILA CLARK

Piano and Composition

DRESDEN

HETTNERSTR. 4, III

## LENA DORIA DEVINE

TEACHER

Lamperti method of SINGING and Operatic Repertory  
Teacher of **BLANCHE DUFFIELD**, Coloratura Soprano, Sousa's Band, Herbert Orchestra, several seasons; **MARIE HUETTE**, Dramatic Soprano, Metropolitan Grand Opera Co., Italian Grand Opera, Italy; **BESSIE ABBOTT**, Soprano, Metropolitan Grand Opera Co., Grand Opera, Paris; **CLARA M. HAMMER**, Coloratura Soprano, National Grand Opera Co.; **MARIE LOUISE GEHLE**, Contralto; **AIMEE DELANOIX**, Coloratura Soprano; **FRANCES HYDE**, Mezzo Soprano; **MINNIE MINCK**, Soprano; **JOSEPH WOLF**, Baritone; **EDWARD W. GRAY**, Tenor (Old First Presbyterian Church); **ASSUNTA DE ROSA**, Coloratura Soprano; and many others.

Studio, 136 Fifth Avenue

## OSCAR SAENGER

TEACHER OF SINGING

Teacher of **Mme. Josephine Jacoby**, contralto, the **Corried Grand Opera Co.**; **Mme. Marie Rappold**, soprano, **Corried Grand Opera Co.**; **Allen C. Hinchley**, basso, **Corried Grand Opera Co.**; **Mme. Sara Anderson**, soprano, **Grand Opera, Australia**; **Mme. Bernice de Pasquelli**, soprano, **Grand Opera, Italy**; **Leon Rains**, basso, **Royal Opera House, Dresden, Germany**; **Kathleen Howard**, contralto, **Grand Opera, Metz, Germany**; **Carolyn Ortmann**, soprano, **Grand Opera, Regensburg, Germany**; **Elizabeth D. Leonard**, contralto; **Bessie Bowman-Estey**, contralto; **Hildegard Hoffmann-Huss**, soprano; **Alice Merritt-Cochran**, soprano; **Grace Longley**, soprano; **Marie Stoddart**, soprano; **Elizabeth Blamere-Turney**, soprano; **Laura L. Combs**, soprano; **Mildred Potter**, contralto; **Katherine Hanford**, contralto; **John Young**, tenor; **George Murphy**, tenor; **Alfred B. Dickson**, tenor; **Walden Lasky**, baritone; **Irvin Myers**, baritone; **Henri G. Scott**, basso.

Telephone, 3000 Plaza. Studio, 81 East 64th Street, New York

## AUGUSTA COTTLOW

STEINWAY PIANO USED

Under the Exclusive Management of  
**HAENSEL & JONES**  
No. 1 East 42d Street, New York City

## THE COLLEGE OF MUSIC OF CINCINNATI

Announces the engagement of

**HENRI ERN**

Renowned Swiss Violinist

—AND—

**JOSEPH O'MEARA**

(Well-known Actor and former leading man to Rhea, Bertha Kalisch and Nance O'Neill) for Elocution

THIRTIETH ACADEMIC YEAR BEGINS SEPT. 4TH.

Maintains a higher standard for graduation than any other school of music in America. Endowed, and NOT conducted for profit; thus affording a faculty of teachers unexcelled in their specialties and general musicianship. A certificate or diploma from the College of Music of Cincinnati is an "open sesame" to a good position. Address

THE COLLEGE OF MUSIC OF CINCINNATI, Elm Street, Adj. Music Hall, Cincinnati, Ohio

## WILLIAM NELSON BURRITT

834 CARNEGIE HALL, NEW YORK

Will teach in Minneapolis from

June 15 to September 15

41 South 6th Street

## CLARENCE

930 West End Avenue  
NEW YORK

Telephone 3925 Riverside

## EDDY

## CONCERT ORGANIST

PUPILS RECEIVED

Management: HAENSEL & JONES  
1 East 42d Street, New York

## WILLY THE ALWIN HESS-SCHROEDER QUARTET

For Terms, Dates, Etc., Apply to HENRY WOLFSOHN, 131 East 17th Street, New York

## MUSIC IN THE MIDDLE WEST.

St. Louis, June 11, 1908.

Charles Galloway gave his second semi-annual pupils' recital last week in St. Peter's Episcopal Church. Two vocalists were on the program. The music played was by Bach, Saint-Saëns, Alex. Guilmant, Stainer, Buck, MacMasters, Bibl and Saunders. The pupils were William Rushing, of Charleston, Mo.; Agnes Porter, Peoria, Ill.; Amanda Graebe, of East St. Louis; Ruth Davis, of Parsons, Kan.; Mary Pemberton, S. Dak.; and Lucy Hinchcliffe, George Henry, Mr. Nieder, J. D. Parry, George Cibulka, of this section, with Lee Miller, a kinsman of Mr. Galloway, already an artist, in preparation to go abroad. The latter played a "Wedding March," by Guilmant, with the color, accent, punctuation and rounded conception that have made his teacher famous, and which, with the other work in the class, prove Mr. Galloway to be a superior teacher as well as an artist. Other promising pupils in the organ classes are Miss Ross, of Springfield, Mo.; Mr. Biber, Evansville, Ill.; Bertha Siebel, Hannibal, Mo.; Miss Niolon, Aberdeen, Miss., and many from the city and suburbs. Mr. Galloway is director of the Apollo Club, of St. Louis, teacher of organ and harmony in the Forest Park University and the Strassberger Conservatories, and makes art work of that of his choir.

Among St. Louis musicians who have been attending the Createore concerts are the following, accompanied by families and friends, many returning several or consecutive times: Marcus Epstein and A. I. Epstein, of the Beethoven Conservatory, with professional artists and leaders in social and music circles; E. R. Kroeger, president of the bureau of programs of the Exposition music work, head of the Kroeger School of Music and of the music department of the Forest Park University, and concert pianist and lecturer; Charles Galloway, director of the Apollo Club, of St. Louis, and organist; Ernest Prang Stamm, of Boston and Berlin, head of his own school of music and director of string trio; Alice Pettingill, director of the piano school of that name; Victor Lichtenstein, head of his own violin school, of his string quartet, first violin of the Symphony Orchestra, a devotee of the Createore music; Charles D. Geer, of New York, vocal professor and choral director in St. Louis; William J. Hall, from the International School of Music, London, a singer and teacher; Madame J. Palmer Grunwald, pianist and teacher; Mrs.

Hinchcliffe, with a group representing city choirs, leaders and students of public and private city schools; the Strassbergers, of the St. Louis conservatories; Charles Kunkel; John Towers, critic, writer and teacher, who after hearing all that is best in music at home and abroad, is completely captured by the conceptions and musicianship of the Italian, declaring him to be the Salvini of the music field. Also many in delegations from out of town. One banker from a New Jersey town remarked that until hearing this man he thought he had been hearing pretty good music, but that now most of the music sounded like coal going down through a chute.

Ethan Allan Taussig gave a recital with seventeen advanced pupils at the Musical Art Building this week. Arias, "Joan of Arc" (Tchaikowsky), "Queen of Sheba" (Gounod), "Lucia" (Donizetti), a trio by Curschmann, duo by Auber, "I Masnadieri," three German, five French, three Italian and several English and American works were on the program. H. B. Maginn was accompanist. Mr. Taussig makes a feature of operatic coaching, and has a large following. He opens a summer term immediately, chiefly for teachers, and later proposes to do artistic recitation, with music, of such works as "Robert of Sicily," an arrangement of "Parsifal," "Enoch Arden," etc.

Friends in St. Louis of Olga Samaroff are receiving good news of the pianist. At rehearsal of the Nikisch concert in London she was engaged for the next year's London season, and after the concert was invited to play at Royal Albert Hall. Mr. Nikisch expressed real pleasure in her performance, as to the musicianliness and temperament of the young artist.

Victor Ehling, the piano teacher, leaves St. Louis at the close of his busy season, to be much in Paris, Berlin, Munich and Vienna, where he will meet congenial spirits such as Mottl, Nikisch, Weingartner, Dohnányi and others who are among his appreciative friends. He will also hear good music and bring back new literature for his winter school.

Ernest Prang Stamm announces a prosperous beginning for his school of music and interesting work for the coming season. Also the permanent establishment of his

Hugo Kaun Trio, which has been heard with much pleasure, and will be prepared to accept out of town engagements. Concerts by Mr. Stamm were among the best patronized of those of the past season, and there is much favorable comment in regard to him and to his work. He is holding a summer school.

Two prominent vocal teachers of this section, who have been pupils of Madame Rudersdorf, are Mrs. Downing-Macklin, of St. Louis, and William Leib, of Kansas City. The former is also a Sbriglia pupil. So is Madame Mahan, of the Odéon Building. Mrs. Macklin, who teaches music in Hosmer Hall, goes to Maine for the summer.

Ruby Shotwell Piper has been visiting her sister, Mrs. Selden Edgar, on Lindell Boulevard, St. Louis.

Fourteen St. Louis parks are to have band music this summer, at a cost of \$13,500, with three directors, each park to have several concerts.

An interesting musician in Kansas City is Emily T. Sandeford, graduate of the New England Conservatory, Boston, who has a chartered school in the Western city, and has been made examiner for the State of Missouri by her alma mater. She prepares piano pupils for the conservatory, and has two graduates going on there this summer. She has been giving historical lectures on Mendelssohn, Bach, Mozart and MacDowell, and concerts wholly of concertos of Beethoven, Mendelssohn, Weber, Grieg, etc., and other ensemble works. Fundamentals are included, and a standard is being raised steadily.

Mrs. W. G. Hawes, an operatic singer and coach and musician of much experience, has associated her interesting work with this studio, and recently gave a crowded pupils' recital there.

M. H. Ayer, of Oklahoma, and Frederick Bartell, of Arkansas, are two enthusiastic, competent and serious builders of Chautauqua assemblies. They deserve credit and recognition.

W. H. Leib, of Kansas City, a tenor, pedagogue and enthusiast in music, is rejoicing in congenial work this season, and in the work of many talented pupils. Robert Howard Hudson, a young Kansas City baritone, is one of these, and the two have been creating no little stir in and out of town by duo singing. Mr. Leib, whose reputation is so extended that endorsement of young Hudson carries confidence and demand, has command of an attractive repertory. The sympathetic appeal of their two voices and the dramatic character of their work bid fair to make

**EUGÉNIE VIRGINIE**  
MEZZO SOPRANO  
New Booking Season 1908-9  
**SASSARD** CONCERT SOLOISTS  
Management HENRY WOLFSOHN, 131 East 17th St., New York

**MATJA VON NIESSEN-STONE**  
CONTRALTO  
Management J. E. FRANCKE  
1402 Broadway, New York  
Personal Address: 236 West 74th Street

**ALWIN SCHROEDER**  
SOLO 'CELLIST  
IN AMERICA ENTIRE SEASON 1908-09  
For Terms, Dates, Etc., Address: HENRY WOLFSOHN, 131 East 17th Street, New York



**CREATEORE**  
AND HIS BAND = MME. BARILI, Soprano Soloist  
NOW GIVING SUMMER CONCERTS

St. Louis, May 23 — June 20. Chicago, June 21 — August 29

SEPTEMBER AND OCTOBER TIME OPEN FOR CONCERTS OR FESTIVALS

Address HOWARD PEW, Manager

121 West 42d Street, New York

**ELIZABETH DODGE** SOPRANO  
ORATORIO, CONCERTS  
AND  
SONG RECITALS  
Management: HENRY WOLFSOHN, 131 East 17th Street, New York

**SCHUMANN-HEINK**

**PROCURE ENGAGEMENTS**

USE THE

**AMERICAN MUSICAL DIRECTORY**

Which gives the

ADDRESSES  
OF

**MUSICAL SOCIETIES, CLUBS, ETC.**  
Price, \$2.50, Delivered

439 FIFTH AVENUE

Telephone: 4392-38th

NEW YORK

**BABCOCK** PIANO INSTRUCTION

For two years a pupil of Mrs. Wilhelm Eysau in Berlin and highly recommended by her.

SAN DIEGO, CAL.

**HEINRICH MEYN**  
BARITONE

Management VERT & HANSON  
129 West 46th St., New York

Personal Address

Box 24, Singac, N. J.

Direction:

**HENRY WOLFSOHN**

131 East 17th Street

NEW YORK CITY



two-part singing as fashionable in Kansas City as it now is in London.

The address of Birdice Blye, the popular pianist, is 5556 Monroe avenue, Chicago. Those looking for the address of this artist for the active summer field are on the right track. She would be an attractive addition to the Chautauqua list. Pupil of Rubinstein, von Bülow, Neufert, Rudorff, Joseffy, favorite at courts in Europe and in almost every city of the States, young, sympathetic, lovely, of essentially artistic type, with a valuable and attractive repertory, she in addition loves the progressive and educational field of work.

Katherine Hart has charge of the students' department of a music club in Peoria, Ill., and is doing active service therein. She makes a specialty of such, and clubs in other cities may find it to their advantage to make note of the fact. She is deeply interested in the education of talented young people who have no money, and is seeking scholarship advantages for such. A worthy work, till better conditions arrive.

Mrs. C. B. Hohland, of Alton, Ill., has just given a lecture recital at Shurtleff College, assisted by violin and cello; subject, "Liszt's Contribution to Program Music." A unique program of work by Wagner and Liszt was given in illustration. This included the Gretchen episode, part two, of the Liszt "Faust" symphony, his "Orpheus" trio and a trio from "Tristan." Hugo Olk and William Boeck were artists on strings, Mrs. Hohland playing the piano parts.

The Edwardsville (Ill.) Choral Society has given "Hawatha's Wedding Feast," with a fine miscellaneous program, in the National Hall, of that city, Mrs. Hohland again director and pianist; G. H. Sheffield, vocal soloist; Miss McCune, choral accompanist, and a small orchestra. Mrs. R. D. Griffin is president of the club, Nona Barnsback, vice president, and Mrs. W. D. Harnist, the Rev. F. H. Knight and W. C. Schwartz, executive committee, with a chorus of fifty.

Salt Lake City is looking back seven years upon the work of music in its public schools, and has every reason to be exultant over conditions. Still more so has the modest and efficient supervisor who has seen his brightest expectations there more than surpassed. This reads easy, but what William A. Wetzell has gone through during

those years, with his delicate frame, sensitive disposition and artistic nature, would fill volumes. He has been engaged for educational work in Chicago for the summer.

The Minneapolis School of Music has a strong dramatic expression department, as all music schools should have. Mr. and Mrs. Charles Meade Holt, of the school, have given a brilliant and exemplary rendition of various works, indicating the value of such study for music students. A remarkable department of this character is headed by Miss Martin, in the Beethoven Conservatory Building, St. Louis. Bessie Morse, head of one of the most popular dramatic schools in the West, had a strong music program sandwiched with her commencement work given last week here.

Victor Hugo is the name of the manager of an opera house in Cedar Rapids, Ia. A Mr. Collins, of Henderson, Ky., has offered to build an opera house for Alliance, Ohio, if the citizens would do their part. They have taken \$10,000 worth of tickets for the first night's performance in a building for which the ground even has not yet been purchased nor plans made. A new opera house to cost \$175,000, in Fort Worth, Kan., has received subscriptions of \$100,000. St. Louis should feel ashamed on hearing these things, and should at least clean up the old Odéon before the new season begins.

F. E. T.

#### Ernesto Consolo Going Abroad.

Ernesto Consolo will sail for Europe June 18 on the French liner La Savoie. Mr. Consolo will go direct to Paris, and later will join his family at their villa on Lake Luzerne. He will return in September, although he has had several European offers to remain abroad. Next season Mr. Consolo will be heard in several concerts with the Kneisel Quartet throughout the East and West and also with orchestra. Shortly before leaving, Mr. Consolo gave a joint recital with Hugo Heermann, violinist, in honor of the Italian Ambassador and Ambassadors, Baron and Baroness Mayor des Planches. The recital, which was followed by a reception, took place in the ballroom of the Auditorium Annex, Chicago, and was given under the auspices of the Italian consul, Chevalier Sabetta, and was one of the social and musical events of the season. The program was composed entirely of Italian compositions.

August Scharrer had a real success in Amsterdam, where he led a Concertgebouw concert not long ago. After the "Symphonia Domestica" he was recalled eight times.

#### Charles Kitchell, American Tenor.

Charles Kitchell is an American singer who is blessed with that rare thing, a pure tenor voice. Mr. Kitchell is a soloist in the choir of Calvary Methodist Episcopal Church in East Orange, the other soloists being Mary Hissem de Moss, Florence Mulford and George Madison. This is one of the highest paid choirs in the country, and, of course, ranks with the first choirs in New York. Mr. Kitchell is also a soloist in the choir of the Temple Rudolph Sholem, one of the largest Hebrew synagogues in the metropolitan district.

The young singer has an extended repertory, including "The Messiah," "Elijah," the Rossini "Stabat Mater," "The



CHARLES KITCHELL.

Creation," Saint-Saëns' "Christmas" oratorio, Elgar's "Light of Life," "Daughter of Jairus," "Rebekah" (Barnby), "The Crucifixion," by Stainer; Gaul's "Passion Music," and Maunders' "Olivet to Calvary." His programs show a wide range of songs in four languages.

Mr. Kitchell is a thorough student, tireless and ambitious. He is still studying with Eleanor McLellan, and he warmly endorses the method of that talented and successful teacher. A critic who recently heard Mr. Kitchell declares his voice to have a phenomenal compass, from low G to high C sharp.

Haensel & Jones, Mr. Kitchell's managers, have already booked the tenor for a number of concerts in the early autumn. He may be heard during the summer at some Chautauques.

The Vienna Volks Opera gave a series of "guest" performances at which these visitors sang: Burrian, Barry, Fleischer-Edel, Preusse-Matzenauer, Soomer, Hinckley, Jadlowker, Albers, Bender, Burk-Berger, Nast, Lohfing, Brodersen. The series was a financial failure.

## ERNEST GOERLITZ

(Late General Manager of the Conried Metropolitan Opera Co.)

### MUSICAL BUREAU

Metropolitan Opera House, New York

SOLE AGENT FOR CONCERT ENGAGEMENTS OF ALL THE ARTISTS OF THE METROPOLITAN OPERA COMPANY

who are under contract with that Company for Opera and Concerts.

SOLE REPRESENTATIVE for all engagements of

MADAME OLIVE FREMSTAD  
MADAME MARIE RAPPOLD

MADAME JOSEPHINE JACOBY  
MR. G. CAMPANARI

## CABRILOWITSCH



American Tour  
1908-09

MANAGEMENT:  
LOUDON CHARLTON  
CARNEGIE HALL  
NEW YORK CITY

MASON & HAMLIN PIANO



A Strikingly Interesting Musical Newspaper representative of America's Band and Orchestra Players, Popular Music Composers and Publishers, and the allied industries of Musical Merchandise; also Musical Drama.

Annual Subscription \$1.00  
Single copies, 10 cents.

Published on Second and Fourth Weeks every Month.

S. E. Cor. 39th St. and 5th Ave., New York

## KATHARINE GOODSON

American Tour 1908-09



Management:  
LOUDON CHARLTON  
CARNEGIE HALL  
NEW YORK CITY

MASON & HAMLIN PIANO

### ALL NEXT SEASON!

# PETSCHNIKOFF Great Russian Violinist

Mme. Petschnikoff also available for Ensemble Playing.

R. E. JOHNSTON, Manager, St. James Building, New York City

NOTE:—The Tchaikowsky Concerto was a marvel of pure intonation, crisp, clear, precise reading of the text, coupled with dash and a richness of tone that has not been surpassed here in decades.—H. E. KREHBIEL, New York Tribune

# SCHOOLS.

Stephens College, in Columbia, Mo., has a distinct music school, important in numbers, in equipment and in results. A complete new building for its own use had for the architect a brother of the well known musician, Theodore Spiering. It has fifty-three rooms, forty sound proof practice rooms, large and small recital halls (the former seating 1,000), fifty pianos, ten practice claviars, the most modern pipe organ in the State, and an enrollment of 200. The director, T. Carl Whitmer, of Philadelphia, is qualified by high personal endowment, rigorous training at home and abroad for musical scholarship and its pedagogy and by unusual combinations of practical and ideal in art insight. His past year has been spent in Europe, studying methods and ideals. Positions of prominence indicate the confidence of his country people, and a facile pen keeps necessities and possibilities of musical education before the eyes of college authorities and the public. The ten members of the music faculty have likewise held enviable positions in State and national assemblies, and have appeared as composers or artists in leading cities of Europe, America and Australia. The courses in music embrace the severest standards in harmony, single and double counterpoint, canon, fugue, score reading, general composition, all based upon obligatory fundamentals. All the work is serious, changeless in principle, and carried on under regular college discipline. Practice schedules

and monitors prepare properly for all lessons. Great stress is laid upon brain culture for musicians. English, mathematics, literature, with ability to read technical works in foreign languages, are requirements. The pedagogical side includes the laws of mind and their application. Material in the graded courses of study, and requirements for graduation and post graduation at Stephens music school would surprise scholarly musicians accustomed to old world standards. There are courses for teachers and for children, private and public practice recitals, courses in musical appreciation, lectures and artists' recitals, and "Saturday Afternoons," which are largely patronized. "Parsifal," "Don Giovanni," "Siegfried," "The Meistersinger," "Louise," "Pelleas and Melisande" have been among recent subjects pursued in serial. Annual spring festivals, a correspondence course in harmony, a summer school of eight weeks from June 11, a women's chorus and a fine library are other features. An orchestral department, in charge of George Venable, teaches instruments, instrumentation, score reading, material for concerts, and appreciation and criticism for listeners. A department of public speaking and oratory is closely allied to the work of the vocal department. Organ study is made rigorous, systematic and intellectual as the rest. W. B. Peeler is president of the college.

Besides those already mentioned, other summer schools and Chautauquas that will have music upon their programs this season are those of Marion, Elkhart, Jeffersonville, Ind.; Belle Plain, Waterloo, Sibley, Atlantic, Dubuque, Fairfield, Forest City, Ia.; Racine, Oshkosh, La Crosse, Manitowoc, Wis.; Luverne, Winona, Albert Lea, Spicer, Minn.; Rockport and Carthage, Mo.; Defiance, Georgetown, Cambridge, Wilmington, Ohio; Plainfield and Streator, Ill.; Blue Springs and Fullerton, Neb.; Lawrence and Clay Center, Kan.; Paducah, Ky. There is much room for improvement and for employment also in the music ranks of these growing developments in the Middle West.

## Mrs. Hazen's Suburban School for Girls.

Mrs. Hazen's Suburban School for Girls is beautifully situated at Pelham Manor, N. Y. There is a well equipped music department, and the opportunities for a thorough education are many. The home life of the school is ideal, students receiving the tender care of a wise mother while enjoying every advantage to become accomplished and well educated young women.

## Le Baron Drumm School for Girls.

Le Baron Drumm School for Girls, located at 40 West Seventy-second street, New York City, is a thoroughly graded school, up from kindergarten classes to college preparatory. Boys are received in the primary department. The school is only a few steps from Central Park, and but nine squares from the Museum of Natural History. Exceptional advantages are offered for music study, and modern languages are taught by specialists.

## The Hawn School of the Speech Arts.

The Hawn School of the Speech Arts, Henry Gaines Hawn, president, is located in Carnegie Hall, New York City. Diction for singers, vocal music, piano and harmony are included in the eighteen courses announced in the catalogue. This school is one of the leaders of the country, teaching the arts that are much neglected, in addition to regular English studies for foreigners, and having special classes for children. Stage management, oratory, physical culture, literature and the drama and personal culture are other subjects taken up by ambitious students at the school.

## Mary Schumacher's Day School for Girls.

The Mary Schumacher Day School for Girls, corner of Lenox avenue and 122d street, is endorsed by the State Regents. The branches of study are most comprehensive, including academic, college preparatory, special music and art courses and foreign travel. Certificate privilege for Cornell and women's colleges are granted. The standards are of the highest.

## New York School of Expression.

The New York School of Expression, at 313 West Fifty-seventh street, holds a charter from the Regents of the University of the State of New York. The school has a strong faculty, rejoicing in two principals instead of one. The co-heads are Charlotte Sulley Presby and Walter V. Holt. Miss Presby's departments cover technic and theory of expression, vocal culture, elocution, visible speech, artistic recitation, Shakespeare, drama, Delsarte system of expression and pantomime. Mr. Holt directs the following departments: Elocution, oratory, artistic interpretation, sight reading, extemporaneous speaking, psychology, phil-

osophy of expression, analysis of thought, literature, Bible reading, emphasis, dynamics, tone color in relation to distance, gesture and higher criticism. There are other departments taught by masters, and these embrace Swedish and harmonic gymnastics, fancy dancing and fancy drills.

## Friends' School, Manhattan and Brooklyn.

True courtesy and gentleness mark the life at the Friends' School, Rutherford place and Fifteenth street, Manhattan, and 102-114 Schermerhorn street, Brooklyn. The kindergarten and preparatory departments for boys and girls is under the supervision of the Society of Friends. Music is a feature. Languages are thoroughly taught and art is another study that pupils with talent may pursue. Large playgrounds surround both schools. The school buildings are landmarks in both boroughs, exhibiting the simple architecture of exalted Quaker sect.

## MRS. HELEN M. SCOVILLE'S SCHOOL FOR GIRLS



Classical School. Music, Art, Languages. Advantages of the city. Home care and social life. Special and regular studies, physical culture, riding, and outdoor exercise. Annex in Paris open all year. Summer Travel Party, sailing June 6, 1908.

2042 Fifth Avenue  
NEW YORK CITY

## THE MISSES RAYSON'S SCHOOL FOR GIRLS

164, 166, 168 West 75th Street  
New York City

## EDITH RICHARDS CAPLES, A. B.

Columbia. Private classes for women; neglected education, social training, travel and conversation, languages, by native instructors; college preparation.

103 Manhattan Avenue, Near 104th Street  
Telephone, 398 River

## NEW YORK SCHOOL OF EXPRESSION

313 WEST 57th STREET

Voice Training for Correct Speech, Elocution, Physical Culture. Saturday morning and Tuesday afternoon classes. CHARLOTTE SULLEY PRESBY, WALTER V. HOLT, Principals.

## THE HAWN SCHOOL of the SPEECH ARTS (INCORPORATED)

EIGHTEEN COURSES—Personal Culture, Readers and Entertainers, Pulpit Oratory, Oratory and Forensic Address, Teachers of Literature, Dramatic, Parliamentary Law and Debate, Cure of Stammering, Stage Management, Physical Culture, Vocal Music, Piano, Harmony and Violin. Children's Classes. HENRY GAINES HAWN, President, Carnegie Hall, N. Y. City, Seventh Avenue (57th Street).

## HAMILTON INSTITUTE FOR BOYS

45 W. 81st Street, Manhattan Square N., New York.  
College and Commercial preparation.  
Seventeenth Year. Catalog.  
Special Class for West Point and Annapolis.  
N. ARCHIBALD SHAW, JR., Principal.

## NEW YORK MILITARY ACADEMY

## CORNWALL-ON-HUDSON

## A TECHNICAL PREPARATORY SCHOOL

Organized and equipped for the special work of preparing boys for entrance to the great Engineering Schools, and for business life. The work of instruction is under the direction of a large and able faculty of specialists. The equipment of the school includes shops for wood and iron work and forging, mechanical drawing rooms, studio for free-hand drawing, chemical and physical laboratories equipped for individual work, large and practical geological cabinets, complete surveying outfits, etc. The school maintains two departments, one for boys under fourteen years of age and one for boys over that age, each with its own faculty and buildings. The military department is under the charge of an officer of the U. S. Army. Provision is made for exercise and amusement, including gymnasium, beautiful athletic field, tennis court, etc.

The Academy is located on a beautiful estate of thirty acres in the Hudson River Highlands near West Point. Cornwall is a well-known health resort, and is a quiet residence village free from all evil resorts.

For illustrated catalogue apply to the Superintendent.

## FRIENDS' SEMINARY

Rutherford Place and 15th St., New York.

## FRIENDS' SCHOOL

102-114 SCHERMERHORN ST., BROOKLYN.

Kindergarten and Preparatory Schools for boys and girls. Individual instruction. Regular course includes Languages, Music, Art, Manual Training. Large playgrounds. Non-sectarian.  
Catalog sent on application.

## The SEMPLE

15 West 86th Street  
NEW YORK CITY

Boarding and Day School for Girls, and Kindergarten (formerly Leslie Morgan site).

## GARDNER SCHOOL FOR GIRLS

607 Fifth Avenue  
New York City  
FIFTIETH YEAR

Mrs. Charles Huntington Gardner, Principal.

Miss Louise Eltinge, Associate Principals.  
Miss M. Elizabeth Masland, Associate Principals.

## Mrs. Hazen's Suburban School for Girls

Half-hour from New York.

Mrs. JOHN CUNNINGHAM HAZEN, Principal.

Miss M. L. McKAY, Associate Principals.

Miss S. L. TRACY, Associate Principals.

PELHAM MANOR, N. Y.

## LE BARON DRUMM SCHOOL FOR GIRLS

40 WEST 72d ST., NEW YORK.

(Boys in primary classes.) Thoroughly graded from kindergarten through College preparation. Reopens October.

## Miss Mary Schumacher's Day School for Girls

Academics, College Preparatory, Special, and Foreign Travel Courses. Indorsed by Regents, and certificate privilege for Cornell, and women's colleges that grant certification.

NEW YORK COLLEGIATE INSTITUTE.

New York, cor. Lenox Ave. and 122d St.

## MISS McFEE'S BOARDING AND DAY SCHOOL FOR GIRLS

152 WEST 72d STREET, NEW YORK CITY

Primary, General, Elective and College Preparatory Courses

Boarding Department for Graduate Pupils Specializing in Music, Painting, Drama

## FRENCH BOARDING AND DAY SCHOOL FOR GIRLS

6 West 84th Street, near Central Park, New York

## College Preparatory Course

French language taught. Utmost care taken to impart clear accent with ease and fluency in conversation.

French subjects, Literature, Art, Travel, Dancing.

MUSIC—Special attention given. Command best instruction, offering great advantages to students.

PIANO and VOCAL DEPARTMENTS under direction of well known resident teachers.

Swedish method of Physical Culture.

MADAME LEONIE BROWN.





CHICAGO, ILL., June 13, 1908.

The last rehearsal of the season of the opera company of which Arthur Bissell is president and general manager; Herman Devries, stage manager, and Clarence Dickinson, director, was held at Music Hall on June 11; no more meetings will be held until the return of Mr. Devries, who sails for Europe on June 18, and who will be back in time to prepare the company for a presentation of "Mignon," on or about October 15. Later Delibes' "Lakmé" will be put on also. Will J. Davis, of the Illinois Theater, has offered assistance and help in many ways, and the operas will be put on at the Illinois Theater. The rehearsals have been held with much enthusiasm and interest, and "Mignon" is already sung from memory by the chorus. The principals have not been definitely decided upon as yet, but as the membership embraces many of Chicago's leading singers it will not be difficult to apportion the different roles. The complete membership is as follows: Sopranos—Mrs. Herbert Miller, Grace Kennicott, Delia Henny, Belle Hulbert-Forbes, Luella Chilson-Ohrman and Ragna Linne; contraltos—Elaine de Sellem, Jessie Lynde Hopkins and Mrs. Frederic W. Upham; baritones and basses—Hugh Schussler, Herbert Miller, Marion Green, David Grosch and George Nelson Holt; tenors—John Miller and George L. Tenney. Members of the chorus: Sopranos—Bessie A. Baker, Hilda B. Brown, Mabel Booth, Alice Cramer, Juliette Dashiell, Natalie Franklin, Oceana Fanes, May Flower, Mabel Green, Charlotte Gates, Helen Heller, Georgiana Dolan, Hazel Hull, Irene Jerin, Ida Nye, K. Riedl, Rose Riedl, Beatrice Russell, Virginia N. Thomas and Jeannette Taylor; contraltos—Marjorie Booth, Carrie Borch, Mabel Corlew, Charlotte Gates, Ellen Gleason, Therese Gokey, Bess Johnson, Mrs. R. M. Murphy, Daisy Miller, Charlotte Miller, Gallie Pope, Anna Rawles and Jewel Taylor; tenors—Albert L. Cieck, J. Crawford Donaldson, A. H. Engstrom, C. N. Gaswa, E. C. Hampton, C. H. Kesler, Dr. McGibbon, W. D. Otter, C. H. Parker, N. I. Rich,

## JOHN B. MILLER TENOR

ADDRESS  
202 Michigan Ave., Chicago



Address: 99 East 55th Street, Chicago, Ill.

## CHICAGO MUSICAL COLLEGE

Founded 1867 DR. F. ZIEGFELD, President  
College Building, 202 Michigan Boulevard, Chicago, Ill.

No school of its kind offers such comprehensive advantages. Has the strongest Faculty ever assembled in a College of Musical Learning.

Investigation will demonstrate the superiority of this institution.

SCHOOL OF ACTING MUSIC ELOCUTION OPERA

MODERN LANGUAGES

BOARD OF MUSICAL DIRECTORS:  
DR. F. ZIEGFELD FELIX BOROWSKI  
HANS VON SCHILLER HANS SCHROEDER  
HERMAN DEVRIES DR. LOUIS FALK  
HUGO HEERMANN WILLIAM CASTLE  
ERNESTO CONSOLO MRS. O. L. FOX  
J. H. GILMOIR, Director School of Acting.

HUGO HEERMANN, the world renowned Violinist and Instructor, of Germany, will continue to direct the violin department.

ERNESTO CONSOLO, the Eminent Italian Pianist, who joined the College Faculty last season, will accept a limited number of pupils.

STUDENTS ENROLLED AT ANY TIME  
ILLUSTRATED CATALOG MAILED FREE

E. L. Stephen, C. R. Wood and F. L. Walter; basses—Howard F. Burns, T. Duffield, Gordon Erickson, H. E. Merz, Hubert Frost, A. B. Jones, H. E. Jones, George Kellner, Theodore Perkins, Frank R. Parr, Henry Reisinger, R. D. Shipman and H. E. Schultz.

Emil Liebling presented Sara McKeen in a musicale at Kimball Hall on June 12. Miss McKeen, who is a talented pianist, and who will next year have charge of the music department of one of the prominent schools in Louisville, Ky., played a well chosen program with much taste and good style. Her numbers were: "Spanish Dances," by Moszkowski, for two pianos (second piano played by Mr. Liebling); andante in F, by Beethoven; prelude and minuetto, op. 72, by Raff; etude in F, by Neupert; "At the Spring," by Joseffy-Liebling; waltz, op. 20, by Weiss; "Lolita," op. 39, by E. Liebling, and twelfth Hungarian rhapsody, by Liszt.

The Rev. J. F. Dickie, pastor of the American Church in Berlin, was among the visitors to the Chicago office of THE MUSICAL COURIER this month. Dr. Dickie is very enthusiastic over the question of musical art and American musical students studying abroad, particularly in Berlin, and is now superintending the purchasing of a musical library, of works in the English language, for the library which is associated with his church in Berlin. The German Empress, a great friend and admirer of art, has presented Dr. Dickie with several gifts for his library, which is complete in volumes on travel and biography, and now bids fair to contain much excellent musical material.

Ludwig Becker, second concertmaster of the Theodore Thomas Orchestra, will sail, June 20, for his home, Frankfurt-on-the-Main, returning in September.

George Nelson Holt, one of Chicago's most competent baritones, sang with great facility and characteristic insight, the aria, "Roi de Lahore," by Massenet, at the concert given by the Columbia School at the Illinois Theater on June 9. Mr. Holt is an authority on French songs and French diction, having studied and lived in Paris, where he was a friend of noted singers and musicians.

The annual commencement exercises of the American Conservatory were held at Orchestra Hall on June 12. The program contained nine numbers, opening with the overture, "Der Freischütz," by Von Weber, played by members of the Theodore Thomas Orchestra, under direction of Adolph Weidig, after which the following graduates were heard: Ellen Wunder, in the first movement of the Beethoven G major concerto, op. 58; Amanda Schultz, in aria, "Ah, Love," from Saint-Saëns' "Samson and Delilah"; Mary Cox, in the first movement from the Bruch D minor violin concerto; Mabel Krog, in the first movement of the Rubinstein D minor concerto, op. 70; Edith Foley, in aria, "Oh, Hall of Song," from "Tannhäuser," Wagner; Mabel Woodworth, in the first movement of the Brahms D major violin concerto; Walter Franke, in Gounod's "Vulcan's Song," from "Philemon and Baucis"; and Otto Backhaus, in the Liszt "Hungarian Fantasia." The orchestral parts were supplied by the orchestra, under Mr. Weidig, and the pupils all acquitted themselves with credit to both the faculty and to their own talent and industry. The three vocalists, who have been pupils of Karleton Hackett, of the Conservatory, deserve special mention for their good

breath and control, enunciation and phrasing. Also Miss Woodworth, violinist, who is undoubtedly very talented, and who gave evidence of her good schooling. The address of the evening was by Lorado Taft, after which followed the awarding of diplomas, certificates and gold and silver medals to 260 students.

The series of summer concerts to be given in Mandel Hall, the University of Chicago, under the auspices of the University Lecture Association, will begin Tuesday, June 16; the first concert will be given by the Schubert Male Quartet and Robert Ambrosius, cellist. Subsequent concerts will be given as follows: June 23, by Allen Spencer, pianist; Edward Walker, tenor; June 30, by Arthur Dunham, organist, and Jessie Waters Northrop, soprano; July 7, by Arthur Burton, baritone, and Earl Blair, pianist; July 14, by Rose Lutiger Gaumon, contralto, and Alice Genevieve Smith, harpist; July 21, by Sylvio Scionti, pianist, and Robert Butler, violinist; July 28, by Arthur Middleton, basso, and Edgar A. Nelson, pianist; August 4, by Genevieve Clark Wilson, soprano, and William Harper, basso; August 11, by Elaine de Sellem, contralto, and Sigrid Janson, violinist; August 18, by Walter Keller, organist, and Holmes Cowper, tenor.

The pupils in voice of Mrs. Willard S. Bracken, of the Cosmopolitan School of Music, were heard in recital at Cable Hall on June 10. Those giving the program were: Maud Sullivan, Maud Meyers, Hazel Keiser, Floyd Daigneau, Belle Crawford, Marjorie Booth, Irene Jerrue, Giralda Voedisch, Arthur Merz, Grace Kennicott and Rudolph Engstrom. Miss Kennicott, who has been a pupil of Mrs. Bracken for the last five years, has one of the loveliest voices of the younger sopranos in Chicago, and her excellent training allows her perfect freedom and command of all her resources. Her maturity of expression also is quite remarkable in one so young; however, authoritative musical expression is so much the reflection of good instruction, based on analysis and musical understanding on the part of the teacher, and is a condition that is but as it should be and needing no comment; still, not encountering it at every turn of the crossroads of learning, when it looms up big and brilliant, as in the case of Mrs. Bracken's product, Miss Kennicott, it deserves a word of salutation.

The annual commencement concert of the Sherwood Music School was held at Music Hall on June 11. The program was as follows: "Allegro con fuoco," from the Mendelssohn G minor concerto, played by Bessie Sweet; the "Presto," from the same concerto, played by Helen Hamal; first movement from MacDowell's concerto, No. 2, played by Charles Hargrave; first movement from Beethoven's concerto, No. 1, in C, by Harriette Dorn; vocal number, "Ah, fors' e lui," from "La Traviata," by Hazel de Groff; "Andante Expressivo," from Heller's concerto in F sharp minor, by Mertie Whiting; Saint-Saëns' "Dance Macabre," for two pianos, by Louise Kemp and Mr. Sherwood; "Andante Sostenuto," from Mendelssohn's concerto in D minor, op. 40, by Inez Nixon; "Presto," from same concerto, by Bernice Craig; violin solo, "Airs Hongroise," by Ernst, played by Irene Martin; the Gounod-Liszt "Faust Waltz," by Ethel Marley; Liszt's "Fantaisie Hongroise," by May E. Sellstrom; the allegro from Godard's concerto in A minor, op. 46, by Mabel Woodcock; and closing with the "Presto" from the same concerto, by Blanche Tomlinson. The orchestral parts for all the con-

## MYRTLE ELVYN

CONCERT PIANIST

SEASON 1908-1909

Address: EDGAR SMYTH, KIMBALL HALL, CHICAGO, ILL.

KIMBALL PIANO USED

## MARION GREEN

BASSO CANTANTE  
EXCLUSIVE MANAGEMENT  
DUNSTAN COLLINS MUSICAL AGENCY  
PHILIP RAY, Manager, Auditorium Bldg. Chicago

## BUSH TEMPLE CONSERVATORY

NORTH CLARK STREET AND CHICAGO AVENUE, CHICAGO

WILLIAM LINCOLN BUSH, Founder

KENNETH M. BRADLEY, Director

The Leading Conservatory of MUSIC, OPERA, ACTING AND LANGUAGES

Teachers of International reputations in all Departments



Special Summer Course for Teachers beginning June 22. THE BUSH TEMPLE CONSERVATORY SCHOOL OF ACTING is the only school in Chicago affiliated with a producing theatre

CATALOGS FREE ON APPLICATION TO M. C. SCHMIDT  
The Bush Temple Conservatory uses the Bush & Gerts Pianos.

## JEANNETTE DURNIO

PIANISTE

RESIDENCE STUDIO: 4621 Lake Avenue  
CHICAGO, ILL.

certain movements were played on the second piano by Mr. Sherwood, director of the school. The earnestness and seriousness shown in the playing of all these young pupils, and the clean, clear, technic displayed were characteristic of the ideals of the Sherwood Music School. The following named pupils were graduated in piano, harmony, counterpoint and history of music: Bernice Vivian Craig, Greencastle, Ind.; Harriette Dorn, Kansas City, Mo.; Charles O. Hargrave, Estherville, Ia.; Ethel Lathrop Marley, Chicago; Lillian Mary Martin, El Paso, Tex.; Inez Nixon, Montezuma, Ind.; May Eugenia Sellstrom, Jamestown, N. Y.; and Mertie May Whiting, Marion, Ohio. In voice, harmony and history of music: Hazel Lorine de Groff, Hartshorn, Okla. Teachers' certificates in piano, harmony and history of music were awarded Etta Irene Brown, Chicago; Hazel Lorine de Groff, Hartshorn, Okla.; Helen Hamal, Chicago; Marie Louise Kemp, Quincy, Ill.; Mina Eloise Kauf, Hastings, Neb.; Elizabeth E. Keller, Chicago; Laura Turner McWhorter, Chillicothe, Ill.; Susanne Osmori, Morris, Ill.; Harriet Irene Peterson, Reno, Nev.; Carolyn Schmidt, Chicago; Julia E. Sheldon, Chicago; Carola Strauss, Aberdeen, S. Dak.; Bessie Lucretia Sweet, Chicago; Frank B. Taylor, Youngstown, Ohio; Blanche Irma Tomlinson, Chicago; Mary A. Tris, Burlington, Ia., and Mabelle Woodcock, Hot Springs, Ark.

\*\*\*

Agnes Lapham, the talented young pianist, is now booking engagements for next season, and will have a very busy year from all indications. Miss Lapham will open her season at Milwaukee on October 1, with Frederic Carberry, the tenor, in a joint recital of Russian compositions.

\*\*\*

The Anna Groff-Bryant Institute of the New School of Vocal Arts gave a musicale, followed by dancing, at Assembly Hall, Fine Arts Building, on June 6. Those giving the program were: Vine Warner, soprano; Martha Shayne, contralto; George O'Connell, tenor, and Lionel M. Parker, basso. Some exceptionally good singing was heard in the group sung by Miss Warner—"Like the Rose Bud," by La Forge; "Aufträge," by Schumann; "The Wind," by Spass, and "Spring," by Stern. Miss Warner has a particularly pure coloratura voice, and her technic is exceptionally clear and clean. Mrs. Shayne, who possesses a contralto voice of fine quality and in range extending beyond the usual mezzo voice, sang with great taste and expression two groups of songs. Mr. O'Connell's voice is of a quality embracing command of both the lyric and dramatic qualities, and in two groups of songs gave ample evidence of his technic and artistic taste. The second group was composed of Carrie Jacobs Bond's song cycle, "Love and Sorrow," written to poems by Paul L. Dunbar, and sung in the past few seasons by Bispham with great success. Mrs. Bond accompanied Mr. O'Connell in this group, and more artistic ensemble work has not been heard in Chicago this season than this particular group proved to be. In the singing of Mr. Parker, basso, the mezzo voice was beautifully produced; in this character of voice Mr. Parker excels, and in Margaret Ruthven Lang's "Irish Love Song" this was demonstrated in a way that won his audience completely. The entire program, as given by these four vocalists, proved them in possession of technic to an unusual degree, and also in command of splendid musical understanding and taste in interpretation. Margaretha Thomsen was the accompanist, playing with equal taste and style. The reception committee was composed of Mrs. Robinson, Mrs. Waller, Mrs.

Henderson, Miss Schuster, Mrs. Summy, Mrs. Weaver, Mrs. Barkley and Mrs. Kennison.

\*\*\*

Etta Edwards, who has recently taken up her residence in Chicago, having come here from Boston, where she was long established as one of the leading teachers of the day, gave the second of her pupils' recitals at Cable Hall on June 5, when she presented Edith Knox, Anna Louise Week and Marie Keller, three very talented pupils, in a program well fitted to illustrate their various degrees of excellencies and natural aptitude. Miss Knox sang six numbers, the "Aufträge" by Schumann and "Charmant Papillons" by Campra, two of the numbers that were specially well sung. Miss Week sang three songs (in French) by Augusta Holmès, the "Sapphic Ode" by Brahms and "Es hat die Rose sich beklagt" by Franz. This young student has been with Mrs. Edwards several years, and has splendid command of breath control, a fine quality of voice, and is very musical. Miss Keller, a more recent pupil of Mrs. Edwards, has also a beautiful mezzo quality, and sings with fine musical taste; Miss Keller's numbers were "Traume durch die Dämmerung" by Strauss, "Weil ich wie einst mals allein" by Tschakowsky, madrigal by Lemaire, "Ici-bas" by Volpe and "Le depart de Charlotte" from "Charlotte Corday" by Alexander Georges.

\*\*\*

The Centralizing School of Music gave its closing exercises at Music Hall on June 8, in a program of eight numbers—six piano numbers, played by the following piano pupils: Miss Smith, Miss Rhuman, Miss Pendry, Helen Chapman-Walker, Robert Raymond Lippitt, Miss Schweinfurth, Miss Mallette, Miss Holman and Miss Keyes, and two vocal numbers by the following vocal pupils: Ragna Albertson and Carl Morse.

\*\*\*

Edward Walker, one of the younger tenors of Chicago, has had a very successful season this past year. During May and June among prominent engagements filled by Mr. Walker may be mentioned Mendelssohn's "Hymn of Praise," at Rock Island, Ill., on May 28; Goring Thomas' "The Swan and the Skylark," at Dwight, Ill., on June 4; Protheroe's "Song of Hope," at the Park Avenue Methodist Church, Chicago, on June 11; Mendelssohn's "Elijah," at Wooster, Ohio, on June 16, and a joint concert with Allen Spencer at the University of Chicago on June 23. The Dwight (Ill.) Star and Herald of June 4 said of Mr. Walker's singing in the "Swan and Skylark":

Mr. Walker has an unusual tenor voice which he handles to the best possible advantage; his part was very difficult, but he performed it so well no one in the audience was aware of the difficulty.

\*\*\*

Very artistic catalogues have just been issued by Helen Buckley, containing excellent press opinions from both the American and European writers.

\*\*\*

The Walter Spry Piano School will hold its closing pupils' recitals on June 20 and on June 27. The first recital will be devoted to the elementary and intermediate grades, and the second recital to the advanced pupils.

\*\*\*

The Gottschalk Lyric Club gave a recital in concert form of Gounod's "Romeo and Juliet" at Kimball Hall on June 12. The cast was as follows: Juliet, Mary Freeman; Romeo, Joseph B. Litkowski and L. Della Maria; Mercutio, A. E. Torney; Capulet, Collins J. Brook; Friar Laurence, William F. Larkin; Tybalt, H. D. MacMillan;

Stephana, Mrs. C. J. Brock; Gertrude, Ada P. MacMillan. The chorus was composed of pupils of the school, and Viola Lynch was the accompanist. The ensemble under the personal direction of L. Gaston Gottschalk was exceptionally artistic in outline, and the principals all acquitted themselves very creditably.

\*\*\*

Clarence Dickinson will relinquish the leadership of the Aurora Musical Club, of which society he has been the conductor since its organization six years ago, on account of the heavy demand upon his time by the many organizations of which he is the director. During the period that he has served as director he has brought the club to a prominent place among the choral societies of the country, both in the character of works performed and in the excellency of their presentation. The following list of the more important oratorios presented during the period of his six years' directorship speaks for Mr. Dickinson's standards: "Christmas Oratorio" by Bach, "Requiem" by Brahms, "Fair Ellen" by Bruch, "Hiawatha's Wedding Feast" by Coleridge-Taylor, "Everyman" by Devries, "Psalm CL" by Franck, "Crusaders" by Gade, "Israel in Egypt" and "The Messiah" by Handel, "Bells of Strasburg," "Saint Elizabeth" and Thirteenth Psalm by Liszt, "Hora Novissima" by Parker, "Pied Piper of Hamelin" by Parry, "Song of Miriam" by Schubert, "The Swan and the Skylark" by Thomas, "Jubilee Cantata" by Weber, "Elijah" and "Hymn of Praise" by Mendelssohn and "Requiem" by Mozart.

\*\*\*

Louise St. John Westervelt introduced her chorus of young girls at the closing exercises of the Columbia School on June 9 in three numbers, "The Snow" and "Fly, Singing Bird, Fly," by Elgar, and d'Indy's "Over the Sea."

EVELYN KAESMANN.

#### Bennett Recital at Fort Collins.

FORT COLLINS, Col., June 10, 1908.

Anna L. Bennett, pupil of Howard Wells and Ella Ethel Free, recently presented the following program at her piano recital before the members of the Evening Lyric: Prelude and fugue in C minor, Bach; rondo in G, Beethoven; Novellette, Schumann; "Nachstück," Schumann; "March Grotesque," Sinding; ballade in A flat, op. 47, Chopin; prelude in C sharp minor, Rachmaninoff; "Hark, Hark, the Lark," Schubert-Liszt. Miss Bennett evinced a clear and intelligent reading of all her numbers, and she was especially good in the Sinding and Chopin compositions.

#### Minna Meyer at Asbury Park.

Minna Meyer, a young and promising soprano, sang Sunday night, June 7, at the Asbury Park Casino, and from the reception she received it will not be the last time that she will be heard in that attractive auditorium. After her first number "Dich theure Halle," from "Tannhäuser" (Wagner), Miss Meyer was enthusiastically recalled. Later she sang an aria from "Traviata," and, in addition to her program numbers, was compelled to add encores. Miss Meyer has a voice of beautiful quality and she shows fine schooling. Miss Meyer has been engaged for a series of operatic performances.

Eugenie Pappenheim is still busy with vocal pupils, a number of professionals having come to New York for the express purpose of studying with her. She will therefore be in town until late in the summer.

## CHICAGO ADVERTISEMENTS

**STUDIOS**  
Kimball Hall  
Chicago, Ill.  
**RAGNA LINNE**  
DRAMATIC SOPRANO  
EXCLUSIVE MANAGEMENT  
DUNSTAN COLLINS AGENCY  
PHILIP RAY, Manager  
Auditorium Building, Chicago, Ill.

**Mrs. THEODORE WORCESTER, CONCERT PIANIST**  
Address: 625 Orchestra Building, Chicago, Ill.  
STEINWAY PIANO USED

**MARIE WHITE LONGMAN CONTRALTO**  
Exclusive Management  
DUNSTAN COLLINS Musical Agency  
PHILIP RAY, Manager  
Auditorium Bldg., Chicago, Ill.

**COSMOPOLITAN SCHOOL OF MUSIC AND DRAMATIC ART**  
Auditorium Building, Chicago

VICTOR HEINZE, President.  
CLARENCE DICKINSON, Director. DR. WILLIAM CARVER WILLIAMS, Registrar.  
Announces a 6 weeks' SUMMER TERM, from June 22d to August 1st.

Mr. VICTOR HEINZE will conduct a NORMAL CLASS in piano playing (Leschetizky principles); Mr. L. A. TORRENS will conduct a NORMAL CLASS in voice training and singing, in addition to their private instruction.  
Mr. DONALD ROBERTSON will hold classes in Dramatic Art.  
EVERY DEPARTMENT will be represented by a full corps of WELL KNOWN TEACHERS.  
Send for descriptive folder giving terms and other information.  
Address Registrar,

**COSMOPOLITAN SCHOOL OF MUSIC AND DRAMATIC ART**  
Auditorium Building, Chicago

**MARY WOOD CHASE CONCERT PIANIST**  
STUDIOS  
FINE ARTS BUILDING, CHICAGO, ILL.

**GEORGE NELSON HOLT LYRIC BASS**  
Authorized Pupil of Jean de Reszke  
CONCERT, ORATORIO, TEACHING  
713 Fine Arts Building, Chicago, Ill.

**ELAINE DE SELLEM CONTRALTO**  
291 Michigan Avenue  
Phone, 1284-Wabash, Chicago, Ill.  
Care of HENRY WOLFSON  
NEW YORK CITY

**THE SPRY PIANO SCHOOL Summer Term from June 22 to July 18**  
Suite: 625 Fine Arts Building, Chicago  
WALTER SPRY, Director  
For information address the Secretary

**AMERICAN CONSERVATORY**  
KIMBALL HALL BUILDING, Wabash Ave. and Jackson Boulevard, CHICAGO.

**THE LEADING SCHOOL OF MUSIC AND DRAMATIC ART IN THE WEST.**  
Among the seventy eminent instructors the following might be mentioned:  
Piano—JOHN J. HATTERT, DR. VICTOR GARWOOD, ALLEN SPENCER, HERIOT LEVY, SILVIO SCINTO, JENNETTE LOUDON.  
Singing—KARLETON HACKETT, EDWARD C. TOWNE, RAGNA LINNE, JENNIE F. W. JOHNSON, JOHN T. REAR.  
Organ—WILHELM MINOWSKY.  
Violin—HERBERT BUTLER, ADOLF WEISIG, CHARLES MORSEKROST.  
Theory, Composition—ADOLF WEISIG, HUBERT W. HARRIS.  
Public School Music—O. E. ROBINSON.  
JOHN J. HATTERT, President.  
Catalogue mailed free.



## Summer School of Music for Teachers.

Bessie Morgan, one of the most successful pianists and teachers, of Hudson County, N. J., will hold a summer school for teachers at her home, 50 Jefferson avenue, Jersey City Heights. Miss Morgan is a pupil of Dr. William Mason, and holds from that venerable master a signed letter, testifying to her talent and ability. Like most musicians who succeed, Miss Morgan showed her gifts at an early age. At the age of nine she won honors at a local school of music, and soon after studied four years with one of Dr. Mason's assistants, and then two years with the doctor himself.

The summer school at Miss Morgan's studio will extend from July 1 to the middle of August. She teaches the Mason method of touch and technic. Besides playing at many concerts, both as soloist and in ensemble, Miss Morgan has given numerous organ recitals. She is highly skilled as a church organist, having filled positions at the Waverly Congregational Church and the German Lutheran Church on Jersey City Heights. Miss Morgan has a class of forty pupils, of all ages, many of them from the best families in her city. Henry Schradieck, the widely known violinist, of Brooklyn, is another among the notable musicians who has highly endorsed Miss Morgan.

The following is a copy of Dr. Mason's letter, so valued by Miss Morgan:

This is to certify that Bessie Morgan has studied with me two years, after having studied four years with one of my assistants. She has unusual musical talent and ability and tact as a teacher, and it gives me great pleasure to recommend her.

*William Mason*

Two of Miss Morgan's press notices read as follows:

Bessie Morgan has brought out more effectively the tones of the new organ than any one whom we have yet heard. This seems high praise, for there have been musicians of unusual merit at the new Waverly organ during the week of celebration.—Jersey City Journal.

Bessie Morgan was especially effective in her organ solos, and she accompanied the orchestra at the piano with the precision of an experienced musician.—Hoboken Observer.

Miss Morgan will take a vacation after the close of the summer school, and her regular autumn term will reopen the middle of September.

## News of Musicians From Near and Far.

Carl Venth, the violinist, teacher and composer, who has lived in Brooklyn for many years, will leave the last week in August to begin his duties as head of the violin department of the North Texas Female College. The college is located in Sherman, near Dallas, Tex., and is one of the progressive educational institutions of the extreme South. In addition to his various musical activities, Mr. Venth has been a great traveler. He was born in Cologne, Germany, but has resided in America over a score of years. He spent one profitable season in Minnesota, and has had success both as a teacher and virtuoso on the Pacific Coast.

Frederic Mariner is spending three weeks up in Bucksport, Me., before opening the summer course at his New York studios, 37 West Ninety-second street. The new

term begins the first week in July. Mr. Mariner has received numerous applications from piano teachers, as well as students who desire to continue their lessons with him throughout the vacation months.

Beatrice Fine, the soprano, who will spend her vacation in California, has been engaged to give a recital for the Saturday Club, of Sacramento, October 10. This is the largest women's club west of Chicago, and only artists of national and international reputation are engaged for the concerts. Before singing in the capital city of the Golden State, Mrs. Fine will give a recital at the Greek



BESSIE MORGAN.

Theater, in Berkeley, October 4, and she is also to be heard in Fresno, Redlands and Los Angeles.

Louis Arthur Russell directed the first in a series of summer night concerts, at Wallace Hall, Newark, N. J., Wednesday evening, June 10, under the auspices of the Musical Culture Club of Newark. During the season Mr. Russell will have the assistance of well known pianists and vocalists. The concerts are popular with the residents of Essex County, N. J.

Florence Austin left New York, June 15, for Minneapolis, to rest and work on the program for her New York

concert set for October. Part of the time she will be in the northern wilds with her father, a surgeon of extended reputation.

Harriette M. Brower has had a very successful season, which will close the middle of July. During this month she goes to Long Branch once a week to teach. Then she goes to Newport, and later to Albany, where she will do some teaching as well as resting, reopening her New York studio September 1.

At Hasbrouck Hall, Jersey City, the closing musicale of the Hasbrouck School of Music took place June 15.

Mrs. Frederic Heizer's pupil, Annie Galinsky, pianist, gave a recital at the Heizer Music School, Sioux City, Iowa, June 1, playing standard works. A local paper said that the thirteen-year-old child amazed her hearers, playing everything from memory. She has been praised by some leading artists who heard her.

Susa Carpenter gave a song recital in the Bristol studios, June 10, singing standard songs, ancient and modern, in such a way as to win every prophecy for future success.

Dr. and Mrs. Lyell Earle, of the New York Froebel Normal, invited some guests who completely filled Mendelssohn Hall, June 8, to see and hear the eleventh annual graduation exercises. Singing of kindergarten songs, telling of stories, games, dances, a "burlesque band" which played on coal shovels and other paraphernalia amused and interested all.

Charlotte Terhune, pianist, played pieces by Bach, Beethoven, Weber, Reinecke, and MacDowell at Laural Hall, June 1, under the direction of Louise S. Dixon, who has charge of the music at the hall. Others who played were Margaret Harrison, Edward Tremaine, Carrie Lozier, Maloise Dixon and Walter Ludwig.

The Central Baptist Church Choir, F. W. Riesberg, organist and director, gave "The Holy City" at the last musical service, the regular choir of soloists and chorus, assisted by Goldie Gross, 'cellist; J. Herbert Dietz, violinist, and Mrs. F. W. Goudy, pianist. This choir has in the course of the season of eight months sung "The Creation," "Stabat Mater," "Hear My Prayer," a Gounod evening, "The Holy Child," a Liszt evening, a Sullivan evening, "Death and Life" beside the regular anthems at the conventional services.

Carl M. Roeder's younger pupils united in a piano recital, June 13, at the Alexander Avenue Baptist Church, the Bronx, twenty-three pieces by modern composers making up the program. Mr. Roeder's instruction goes behind the mere playing of correct notes, so that the little children put something into their playing which makes listening enjoyable. These were the participants: Bessie Doherty, Hazel Potter, Annie Fordyce, Marion Schuetz, Laura York, Helen Adler, Anna Doherty, Ethel Butler, Beatrice Adler, Emelie Munroe, Adolf Schuetz, Bessie Dimond, Martha Horwitz, Jessie Thoms, Julia Rauch, Emma Nolan, Ethel Walters, Lillian Stark, Helen Carlock, Irene Matthews, Loretta Deevy, Lucy D. York, and Eugenia A. Schweitzer.

## CHICAGO ADVERTISEMENTS.

## WM. H. SHERWOOD

At Chautauqua, N. Y.

TWENTIETH SEASON JULY 6 to AUGUST 16

Private Piano Lessons

Interpretation Classes

Lectures and Weekly Recitals

Wm. H. Sherwood, - - Director

ASSISTED BY

GEORGIA KOBER MRS. E. T. TOBEY

SHERWOOD MUSIC SCHOOL, Fine Arts Bldg., Chicago

Summer Term Begins June 22

For information, address

Lena G. Humphrey, Mgr.

## EMIL LIEBLING'S

PIANO TEACHERS' INSTITUTE

From July 6 to August 5, 1908

PRIVATE LESSONS, LECTURES, RECITALS

Send for Circular No. 8

Address: KIMBALL HALL, CHICAGO

## AGNES LAPHAM

Concert Pianist

STUDIO: 621 FINE ARTS BLDG.

Exclusive management of Deaton Collins Musical Agency, Auditorium Bldg., Chicago, Ill.

## MRS. REGINA WATSON,

SPECIALTY: Repertoire work with Concert Pianists, and the training of teachers.

297 Indiana Street,

Chicago, Ill.

## ALLEN SPENCER,

PIANIST.

Concerts, Recitals.

Address: KIMBALL HALL, CHICAGO.

## ALICE GENEVIEVE SMITH



## HARPIST

Instruction

Recitals

Musicals

STUDIO:

American Conservatory of Music

RESIDENCE:

432 Douglas Boulevard

Tel. Kedzie 7892

## GOTTSCALK LYRIC SCHOOL

VOCAL, Mr. and Mrs. Gottschalk

PIANO, Clarence Bird, Director

Leschetizky Method, Mrs. Carrie E. Beaumont, W. R. Underhill. Composition, Otto Wolf, and others.

KIMBALL HALL. Catalogue Mailed.

## Mr. CARSON

TENOR

411 Kimball Hall, Chicago, Ill.

## THE ANNA GROFF-BRYANT INSTITUTE

NEW SCHOOL OF SINGING OR VOCAL ARTS.

Opportunities are offered vocal students to obtain a complete Academic Schooling in all branches requisite to the singer's art. Normal course for teachers. Send for booklet, or "The Institute," a periodical devoted to vocal sciences, arts and singers' education.

Address Office 522, Fine Arts Building, Chicago, Ill.

## INA FEW, Soprano.

Concerts

Oratorios

Recitals

Management Deaton Collins Musical Agency, Phillips Bldg.

Manager, Auditorium Building, Chicago.

Personal Address: Penna. College for Women, Pittsburgh, Pa.

## Louise St. John Westervelt

SOPRANO

Concerts, Oratorios, Recitals

612 Fine Arts Building CHICAGO

## CLARENCE DICKINSON

CONCERT ORGANIST.

LECTURE RECITALS.

678 Fine Arts Building, Chicago.

## ARTHUR M. BURTON

BARITONE.

Fine Arts Building, Chicago.

## KARLETON HACKETT

TEACHER OF SINGING.

Kimball Hall, Chicago.

## ARTHUR DUNHAM

CONCERT ORGANIST

Address: 5181 TEMPLE, INDIANA AVENUE, CHICAGO, ILL.

## GUSTAF HOLMQUIST

BASS-BARITONE

304 Kimball Hall, CHICAGO, ILL.

## MARY PECK THOMSON

Soprano

620 Fine Arts Building, Chicago.

## HARRISON M. WILD

Concert

Organist

KIMBALL HALL, 243 Wabash Ave., Chicago

INSTRUCTION

PIANO ORGAN

CONDUCTOR—Apollo Musical Club, Mendota, Ill.

## FREDERIC W. CARBERRY

TENOR

Kimball Hall, Chicago, Ill.

## Metropolitan Conservatory

Violin—Piano—Theory

Directed by HARRY DUNHAM—ERNEST FRISTON

Office, 608 KIMBALL HALL, CHICAGO, ILL.

CATALOGUE ON REQUEST



HOTEL NOTTINGHAM,  
BOSTON, MASS., JUNE 13, 1908.

One of the most brilliant pageants in the annals of artistic happenings in Boston and designed chiefly by Mrs. Cyrus E. Dallin, wife of the sculptor, was the festival of the Normal School in dedication of its new building, given on June 6 and 8. The primal feature was musical, the various episodes being suggested by picturesque and symbolic group representative of the various educational ideals of different epochs in the history of the world. Lucia Gale Barber, teacher, of "rhythm," was one of the chief directors, supervising the various interludes, dances, rites and choruses, in which had been trained upward of 250 men, women and children. It was a spectacular scene never before rivaled in Boston. There was "atmosphere" supreme in every detail. The order of procession was: Trumpeters; Alma Mater and handmaids; Education in the East, represented by scholars and priests; Hindu; Egyptian; Persian; Hebrew; Moses and Elijah, the Law and the Prophets; Chinese; Japanese; Oriental dancers; the ancient sun dance; chanting of "Ode to Wisdom"; Greek sages; Nine Muses and Apollo, with chant of an Archaic Greek hymn; group of Roman sages; the twelve Arval Brothers; Early Christian Education, with Gregorian chant; Education in the Middle Ages; Arab scholars and their followers; the Revival of Learning; song from "The Meistersingers"; the Morris dancers, with an Old English Morris song; University Education, with the singing of the "Gaudeamus Igitur," and the commencement hymn, by Professor Greenough and Prof. J. K. Paine; Elementary Education; Kindergarten Education; the "Spring Song"; final tableau; final hymn. The music was furnished by the Boston Orchestra Club, C. L. Staats, director. Mrs. Barber's rhythmical work

constituted the most beautiful part of the superb program, and the merry dances, the august processional march, the singing troubadours, and the artistic commingling of colors, all accompanied by the fine music furnished by Mr. Staats, made a memorable impression on the crowd assembled to witness the spectacle. Henceforth, Mrs. Barber's name will stand associated with one of the most splendid pageants connected with New England's history. The music of the pageant included, for the procession: Grande marche, "Cortege de la Reine de Saba," Gounod; "March of the Priests," from "Athalie," Mendelssohn; "Coronation March" of "The Prophet," Meyerbeer. The music for the episodes: "Tannhäuser" march, "Reine de Saba; Oriental song, "Ode to Wisdom"; "March of the Priests"; Archaic Greek hymn; German's Morris dance, "Gaudeamus Igitur," Gregorian chant; march from "Aida"; entr' acte from "Philemon et Baucis," Gounod; "Chant of Muezzin" (from the Egyptian); "Arabian Prayer"; Old English "Morris Dance" song; "Campbells Are Coming"; "Iron King" march; "Blue Danube Waltz"; "Felice" march; "Banzai," Japanese; "Spring Song," Mendelssohn; "To Thee, O Country," sung at the close.

The annual concert given by the pupils of Perkins Institution and Massachusetts School for the Blind came off in Jordan Hall Tuesday evening, June 9, before an audience of good size. The assisting singer was Henry E. Mozelous, baritone, and a graduate of the class of '93, and of the New England Conservatory of Music, class of '99. The opening numbers, played by the orchestra, showed in every way that the blind have an increased sense of harmony and tempo. The "Rosamunde" overture (Schubert) was finely performed, when it is remembered that the only leading possible for Mr. Gardner, as conductor, to give was scarcely audible taps with the baton on the score rack before him. The violins were especially good and the basses balanced accordingly. Entr' acte from "La Colombe" (Gounod), "Minuetto" for strings (Bolzoni), and "Magic Flute" overture (Mozart) were all well performed, and followed by Richard Barnard playing organ numbers from Bartlett. Then came the part songs: Barnby's "Phoebus"; "Sylvia," by Protheroe; "The Wind," by Carroll; Schilling and Dudley Buck numbers; "Moonlight," Fanning, and "Salamaleikum," sung by Mr. Mozelous and the mixed chorus. Earlier in the program Mr. Mozelous contributed, "O, Let Night Speak of Me" (Chadwick); "A Song of April" (Speaks); "Danny Deever" (Danzon), singing each of them very well indeed. These annual concerts serve to show what excellent work is being done at these institutions, and should and do prove interesting to Boston at large. Alice Went-

worth McGregor is instructor in voice in the Perkins Institute, and promises to bring out some lovely voices in another year.

Potter Hall held a company of especially invited guests on Saturday afternoon to hear the pupils of Clara Munger sing a very attractive program of songs—attractive because there were many unhackneyed songs sung by pleasingly fresh voices. Delibes, Pergolesi, Clayton Johns, Lehmann, Puccini, Godard, Mozart, Massenet, Bruno Huhn, Rachmaninoff, Debussy, Rossini and other composers were represented. To hear a group of pupils sing and to remember the while that they are but pupils, is always the more interesting if they are judged from all viewpoints; that is, tone production, musical intelligence, diction, text, interpretation and general appreciation. In all of these essentials the Munger pupils showed special merit. Miss Rourke's singing of "Chanson Provençale"; Miss Story's aria "Thais"; Dorothy Delano's "The Wood Pigeon" (Lehmann), and "Una Voce" (Rossini), sung by Miss Story, all showed some excellent musical qualities. Miss Munger will spend the summer in Breadloaf, Vt.

About two years ago Katherine Crockett organized the Schubert Choral Club in a school of music in Lawrence, Mass., where Miss Crockett is engaged as head of the vocal department. The chorus is mixed, and composed of pupils of Miss Crockett, who is the conductor. These progressive young people have given three public performances with good results, and last March produced the "Feast of Adonis" to a well pleased audience of friends and patrons of the school. On June 18 the Schubert Choral Club, under Miss Crockett's direction, will be heard in a good program, including Fanning's "Daybreak," some Pinuti and Strauss numbers and German folk songs, the latter unaccompanied. Miss Crockett herself possesses much temperament and a beautiful quality of voice, and has appeared with some good organizations. She has been coaching with Stephen Townsend the past winter.

William Alden Paull was recently elected to the position of instructor in music, including voice culture, at the Episcopal Theological School in Cambridge, Mass., where he will become fully installed in his new work in October. Mr. Paull will preside at the daily chapel organ exercises and have the assistance the men in his choir, whom he will instruct in both plain and Anglican song. The organ at Union Chapel at Nahant will be played by Mr. Paull during the summer months, and on account of this and his lectures on voice, besides experimental work which he has been engaged to give in Dr. Sargent's School of Gymnastics this summer, Mr. Paull will keep open studio, as it were, during the summer. Many private pupils are applying for lessons. Mr. Paull's long connection with the Church of the Messiah as its organist gave him valuable experience in choir work. His intoning system has been found peculiarly valuable for both speakers and singers. Mr. Paull is of the Tippet-Paull Studios, where most earnest work is carried on.

Louise Lathrop Mellows' last pupils' recital took place in her spacious rooms at Trinity Court on Saturday afternoon, when about a dozen pupils played a program. Those performing were Roderick Smith, Linda Page, Helen Friend, Grace Tolman, Ruth McAllister, Herford Hartwell, Marion Spear, Grace Mudgett, Bertha Stevens and Linda McAllister. The program included Schumann, Mendelssohn, Chopin, Heller, Burgmüller, Schytte, Godard, Gurliit Lack and Spindler pieces, which were played in a highly satisfactory way by these young pupils, who had been taught to play with special attention to technic and individual interpretation. About forty invited guests enjoyed

**CLARA TIPPETT VOICE PAULL, Studios**  
PIERCE BUILDING, BOSTON

**JOHN CROGAN MANNING CONCERT PIANIST**  
Address: Care Musical Courier  
Hotel Nottingham BOSTON

**Margaret GERRY GUCKENBERGER CONTRALTO**  
ORATORIO, RECITALS  
Address: Care Musical Courier, Hotel Nottingham, Boston

**STEPHEN TOWNSEND BARYTONE SOLOIST and TEACHER OF SINGING**  
6 Newbury St., Boston

**Mrs. Robert N. LISTER SOPRANO**  
Concerts, Oratorio, Etc.  
Address, care Musical Courier,  
Hotel Nottingham, . . . Boston

**RICHARD PLATT PIANIST**  
STEINERT HALL, BOSTON  
New York Studio: 10 West 40th Street  
MASON & HAMLIN PIANO

**GEBHARD PIANIST**  
Direction: HENRY L. MASON  
498 Baylston Street, Boston.  
MASON & HAMLIN PIANO

**Lucia Gale Barber Lecturer and Teacher of Personal Culture and Musical Rhythm through Motor Expression**  
CLASSES THROUGHOUT THE EAST  
STUDIOS: The Ludlow, Boston, Mass.

**THE TOLMANINA TRIO**  
Gertrude Marshall, Viola  
A. Laura Tolman, Cello  
Myra Winslow, Piano  
Management  
W. S. BIGELOW, JR.  
687 Baylston St.  
BOSTON  
(NAME GIVEN BY EDOUARD DE RESZKE)

**Faolten Planoforte School**  
CARL FAULTEN, Director  
Special attention given to thorough training of Music teachers. Teachers educated at this school are meeting with superior success wherever they establish themselves. Send for catalogue and pamphlet on Faulten System. Eleventh Season.  
A COMPLETE MUSICAL EDUCATION  
39 HUNTINGTON AVENUE, BOSTON

**BERNHARD NOW BOOKING VIRGINIA LISTEMANN LISTEMANN**  
The Distinguished Violinist Soprano  
Management W. S. BIGELOW, JR., 687 Baylston Street, Boston

**E. CUTTER, Jr.**  
Teacher of Singing, Organist and Conductor  
Studio: 6 Newbury St. BOSTON  
Booklet "Of Interest to Those Who Desire to Sing" mailed on request.



ices after the program. The recital was the last of a series of four held by Mrs. Mellows.

Among the visitors who will be in attendance at the closing exercises of the Faelten Pianoforte School, which will take place in Huntington Chambers Hall on June 18, are the two well known musicians, Forest Cressman and George Folsom Granberry, both of whom are former "Faelten boys," and are now filling places of trust in musical institutions of New York, Mr. Granberry directing the Granberry Piano School, one of the leading schools of the country. In discussing the success of his work with THE MUSICAL COURIER representative, Mr. Granberry said: "In all of my experience in laying forth the methods employed in my school I have found THE MUSICAL COURIER an exceptional medium, and that it paid me back every time in actual results." Mr. Granberry will spend some time in Newport, R. I., at his summer school, and later will repair to his old home in Alabama, where he remains until autumn, when he resumes his school in New York. Mr. Granberry is an exceptional example of Southern energy expressing itself in Northern methods.

Caroline Gardner Clarke-Bartlett closed her Boston studios in the Pierce Building last Saturday for the season, and went at once to Waterloo, N. H., to "Sunny Hill Farm," 1,100 feet above the sea, where her noted summer school begins June 29 and closes September 5, covering ten weeks of the most comprehensive study, including vocal instruction, piano accompanying and languages, all of which bear upon Madame Bartlett's "School" of work, in which she has been so successful. Bookings for the summer classes have been coming in rapidly from many Southwestern and Western States, for students in those sections realize what a course of such study means, especially in combination with a rural life right in the cool, invigorating mountain air. Madame Bartlett will give a series of lectures during the summer, presenting her ideas from a theoretical point of view, followed by a practical demonstration by herself and pupils. Many well known lecturers are now occupying some of the camps and bungalows there, in preparation for Madame Bartlett's course.

"Harvard Night" at the Symphony Hall "Pops" will have a fine program. Among the numbers will be the following:

March, Cruiser Harvard.....	Strube
Overture, Rienzi .....	Wagner
Waltz, Estudantina .....	Waldteufel
Husarenritt .....	Spindler
Overture, Sphinx .....	Thompson
Selection, The Title Seekers.....	De Golyer, '08
Selection, The Fate Fakirs.....	Sweet, '08
Waltz, Jolly Fellows.....	Vollstedt
Fair Harvard.....	
March, Up the Street.....	Morse, '06

The final recital of the Faelten Pianoforte School took place on June 11, in Huntington Chambers Hall, with the usual large audience present. Two interesting players proved to be graduates of this year, Lulu Gleason and Charles Calkins, the former playing in an impressive way "To the Sea," "Sailor's Song," from "Sea Pieces," op. 55, MacDowell; "Menuetto Capriccioso," A flat major, from op. 39, Weber, and Mr. Calkins giving Rubinstein's concerto in G major, with Carl Faelten at the second piano. The regular graduating exercises on June 18 are anticipated by the many friends of the school.

One of the chief features in the work taught at the Tippet-Paull Studios next season will be ensemble singing, and choir work, surely a much needed one, as so few singers nowadays are equipped for work of this kind. Both Mrs. Tippet and Mr. Paull are especially prepared for instructing in these lines, the former being one of the chief directors of music at the Old South Church for several years, and the latter associated with one of the leading choirs and schools of New England. Grace Horne, one of the assistants in the studio work, is fitted for coaching in general program making.

The commencement exercises of the New England Conservatory of Music are announced for Tuesday, June 23, at 2:30 p. m., in Jordan Hall. On Wednesday, June 17, at 8:15 p. m., the concert by members of the graduating class; Friday, June 19, at 8 o'clock the senior reception will take place; Monday, June 22, will be class day, the exercises taking place in Jordan Hall at 3 p. m., and the Alumni reunion and reception at the Tuileries at 8 p. m. The class dinner will take place at Hotel Brunswick on June 24 at 8 o'clock. In the class of '08 there are eighteen piano pupils, eighteen voice pupils, three in organ, one in violin, and fourteen in the department of tuning.

Nellie Strong Stevenson will go abroad with her husband for the summer. Mrs. Stevenson is well known for good work of various kinds, and has just given her annual pupils' recital in Whiton Hall, Dorchester, when a program, arranged most attractively, was presented by her

large class. The musical intelligence displayed by those playing was considered unusual in young players. There are always talented pupils in Mrs. Stevenson's class, but her good teaching directs such talent, with the result that the work is always enthused over by the large audiences in attendance.

Clara Tippet announces a song recital by her advanced and professional pupils in Boston in the Tippet-Paull Studios on next Monday afternoon. It is always a treat to hear Mrs. Tippet's pupils, as this teacher is excelled nowhere in her results so far as all round beautiful tones and diction are concerned. Brahms, Schumann, Mendelssohn, Caldara, and her own daughter, Constance Tippet, are represented on the program. Some out of town North Shore guests will be present.

A. E. Prescott's pupil, Rose Fish, a young soprano of many attractive musical gifts, had a testimonial concert arranged for her last week, she herself contributing as many as fifteen songs to the program, and Beatrice Holbrook, a young pupil of Heinrich Gebhard, playing a group of piano numbers. The ladies of Milton promoted the affair, giving it in the parish house of the First Unitarian Church. Miss Fish's pretty voice and the simplicity of her manner so pleased every one present that she was recalled before the audience several times.

Mary MacGuire, the young contralto pupil of Mary Desmond, at 6 Newbury street, has gone to Europe to spend her summer vacation. Miss MacGuire is an earnest student of voice, and will give her first public recital in Steinert Hall next season.

The violin pupils of Mrs. Raymond gave a recital in Steinert Hall on Saturday afternoon, assisted by Katherine Halliday, violoncello, and Florence Parker Hall, viola. About a dozen young people appeared on the program.

Arthur Foote and W. R. Spaulding's comprehensive little edition, called "Foote and Spaulding Harmony," published by Arthur Schmidt, is now in its fifth thousand, so large has been the sale. Mr. Foote will spend the summer in Dedham, probably sojourning during the month of September with his family at Bass Rocks, East Gloucester, while Mr. Spaulding will go to Europe for a year.

Virginia Listemann, the young soprano, now touring the West and Southwest, after a triumph in the city of Birmingham, Ala., received this communication:

BIRMINGHAM, Ala., May 15, 1908.  
MY DEAR MISS LISTEMANN—Permit me to thank you for singing "Il Baccio" last night. I first heard it played by the bands during the war and afterwards often heard it sung by the best sopranos of thirty years ago. It is one of my favorite songs and never was more pleasing than as you rendered it last evening.

At the risk of being reprimanded for violating a rule, I take pleasure in handing you an invitation to the eighteenth annual reunion of the United Confederate Veterans. If that body could hear you, as I did, it would unanimously suspend its rule and adopt you as a daughter of the Veterans.

With best wishes, faithfully yours,

F. S. FERGUSON,  
Capt. Artillery, C. S. Army.

There was recently held a meeting of the trustees of the Oliver Ditson Fund, instituted for helping poor and needy musicians. The trustees are: B. J. Lang, president; Charles H. Ditson, secretary; C. F. Smith, treasurer, and Arthur Foote and A. Parker Brown, associate trustees. These men, aside from their official duty, request THE MUSICAL COURIER to state that they are eager to learn of any musician in need of aid, and will consider it a gracious kindness to be informed of such persons anywhere in the United States. The object of the Fund is thus pre-eminently worthy, and should be appreciated to the extent that all people requiring aid for a musical education will be at once made known either to B. J. Lang or Arthur Foote, addressed at the Lang Studios, 6 Newbury street, Boston.

Boston's new Opera House is assuming realistic features more and more as the time passes. Already \$126,000 from the general public has been subscribed. Eben Jordan, as is well known, will provide the land and money required to erect the structure. There are more than 500 stockholders enrolled on the list of the Boston Opera Company, these, it is stated, being from all over the East.

On the evening of June 22, the members of the Boston Symphony Orchestra will give a concert in Symphony Hall for the delegates to the biennial convention of the General Federation of Women's Clubs.

Stephen Townsend's studios, at 6 Newbury street, will be opened to a few friends on Friday evening, to hear Saint-Saëns' "Christmas Oratorio" sung by some of his professional pupils. Mr. Townsend is preparing to give

excerpts from "Tannhäuser" in the fall, after his return from his farm at Woodstock, Vt., where he will remain until about September 15.

E. Cutter, Jr., will keep his studio open certain days during the summer for teaching those registering with him for special work. At other times Mr. Cutter is resting at Weston, Mass., where he owns an attractive camp.

George Proctor will soon leave for Europe, where he expects to remain during the summer months.

Helene Wetmore, the young soprano, and long known as one of Etta Edwards' most excellent pupils, has returned from a year in Europe, where she has been under the tutelage of Mme. Arthur Nikisch, in Leipsic, studying operatic roles and coaching for the work she is so well adapted, as Miss Wetmore possesses a beautiful high soprano voice, inheriting her musical gifts from her very musical parents.

The Quartet engaged at the picturesque little Nahant Church for the summer is composed of these singers, with William Alden Paull, organist: Gertrude Miller-Woodruff, soprano; Louise Bruce Brooks, contralto; Lambert Murphy, tenor, and Mr. Phillips, bass.

WYLYA BLANCHER HUDSON.

#### Conductor Volpe Sailed for Europe.

Arnold Volpe, the conductor of the Volpe Symphony Orchestra, sailed for Europe Saturday of last week on the Hamburg-American line steamer "President Grant," a sister boat to the "President Lincoln." During the past season, Mr. Volpe succeeded in arousing even a greater interest in the series of concerts given by the excellent orchestra directed by him. Many new patrons were added



ARNOLD VOLPE.

to the list, and considering the financial depression, this was nothing short of marvelous. But the Volpe Symphony movement has been well organized, and the concerts attracted large audiences of serious music lovers, many of them persons of wealth and social influence. The directors of the society announce a series of three Thursday evening subscription concerts at Carnegie Hall, the first to take place November 19. This will be the fifth season.

Mr. Volpe is the founder and organizer of these concerts, and the work accomplished for the advancement of music in Greater New York under his guidance has appeared especially to the youthful and progressive spirit in the metropolis. As a conductor, Mr. Volpe is skillful, modest and magnetic. He is extremely popular with the audiences, and his popularity is growing all the time. His musicians esteem him, and that is another reason why he gets such satisfactory results. The Volpe concerts have become an educational force in New York.

While abroad, Mr. Volpe will arrange with soloists for the coming season, and he will also outline programs. The conductor will visit many cities in Germany, and then go to Switzerland, and later to France. He expects to have an ideal tour, and will endeavor to combine recreation with his professional missions. Mr. Volpe expects to meet a number of the famous musicians of Europe, who are counted among his cherished friends.



PHILADELPHIA, June 14, 1908.

A few more concerts, a few more conservatory commencements, and summer will be with us, indeed. No more musicals, no more recitals, no more concerts, no more opera to help pass the long summer evenings. Philadelphia is said to be the hottest city in the United States in summer. While no loyal Philadelphian will admit this statement, yet it must be allowed that it is uncomfortably warm during a great part of the summer season. And this is the reason that the ordinary forms of musical activity come to a complete standstill at this time of the year. In some of our northern and seaboard towns a certain amount of concert work goes on all the year round. They are not more musical, but they are blessed with a cooler climate. Do the music lovers all pack up and leave the town then at the first intimation of hot weather? Not at all. There are tens of thousands of musical folk always with us. Must this great crowd go hungry for their favorite art through the long summer months then? No, indeed. There is music for all, good music in great variety. The point to be emphasized is that Philadelphia summer music and winter music are of an entirely different character. The weather decrees against all indoor concerts, so the city hears its music only in the open. At Woodside Park, at Washington Park, at Beechwood Park, at Willow Grove, are nightly found whole armies of music loving people. There can be no doubt that a much larger number of people, drawn from all classes, hear and talk of and think of music now than in the so called musical season of the winter months.

At Willow Grove Pryor's Band is giving daily concerts of remarkably good music. The programs show skillful arrangement of music that is good and yet somewhat familiar.

The commencement exercises of the Pennsylvania College of Music took place on June 13 at Witherspoon Hall. An interesting program allowed several of the graduating class to display their musicianship. The program was as follows: Overture, "The Hebrides," Mendelssohn, arranged for two pianos, Mr. Wilson, Mr. Lang, Miss Huber, Mrs. Finney; "Ave Maria," Gounod, sung by Anna M. Egan, with violin obligato by Mr. Hopkins; piano solos, "Cradle Song," Henselt, and "Scherzo," Chopin, Raymond Wilson; "Concertstück," for piano, Weber, A. Violet Huber; "The Mill," Jensen, sung by the College Chorus; "Kamenoi Ostrow," Rubinstein, Elva R. Finney; concerto in E flat, Liszt, Raymond Wilson; "Caro Nome," from "Rigoletto," Anna M. Egan; chorus, "Gaily We Are Tripping," Veasie, College Chorus. The graduates are: Raymond Sperring Wilson, Elva Rebecca Fenton, Jane M. Copeland, Edwin R. Smythe, A. Violet Huber, Jane Martin, Mabel Richman, Mary Yoos, Margaret Lea, Edna Campbell and Ida M. Richards.

The Philadelphia Operatic Society, which has been doing some surprisingly good work during the past two years with its operatic productions on a large scale, held a meeting last Monday evening to discuss the matter of suitable quarters. The Operatic Society has been holding its rehearsals in halls heretofore, but while this answers very well for the musical part of the work, it gives no opportunity for the members to practise the art of acting. The society has been ambitious in all its undertakings since its organization, and now that the matter of proper housing

has come to its attention, it is planning this project on a large scale. It has been decided that the needs of the society embrace a building of its own containing a hall large enough to train the chorus of 200 for stage work, and also to be used in training the ballet of forty-five, a library, a general meeting room and storage rooms for the costumes and properties that the society has purchased from time to time. All this seems almost too much for a young organization to ask for, but if the enthusiasm of the society's own members and the enthusiasm of the public can be kept up, there is little doubt that all this and more will be splendidly realized in the course of time.

The Wanamaker Chorus is working with much enthusiasm for its "Grieg Concert," to be given in Egyptian Hall on Thursday evening June 18. The chorus will be assisted by Mrs. Russell King Miller, contralto; Mabel Le-more Geist, mezzo soprano; Harry Cunliffe and John N. Vandersloop, basses; Stanley Addicks, organist, and Dr. J. Lewis Browne, conductor; Helen Pulaski Innes, assistant conductor. Fifty members from the Philadelphia Orchestra will also play. This will be the first appearance of Dr. Browne as conductor of the chorus. Among other numbers to be heard at the "Grieg Concert" will be a cantata, "Olaf Trygvasson"; "Ave, Maris Stella," for unaccompanied chorus, and "Land Sighting," chorus for men, with baritone solo, orchestra and organ.

The graduates' concert of the Columbia College of Music was given in Witherspoon Hall on Tuesday evening. The program opened with a performance of Mozart's "Don Juan" overture, most creditably played by the college orchestra. This was followed by a number of solos rendered by the following: G. Leroy Lindsay, Julia T. Cranes, Hermonie Montayne, Helen Wherry, Kathryn Bower, Bertha Hofheimer, Gustav Bien, Charles E. Hammond, Walter Tarback, Frances Mathews, Matthew Howard and Mary E. Brey.

The pupils of Alice Louise Smith gave an invitation piano recital on the evening of June 6 at 4704 Chester avenue, Miss L. M. Pepper, contralto, assisting. Those of Miss Smith's pupils who were heard were Dorothy Brown, Erma Moore, Arthur Jewell, Roland Peak, Louise Baker, Esmeralda Coles and Ralph Brown.

Frederick Hahn, the violinist, well known as first violin of the Hahn String Quartet, will sail for Europe on the Noordam, June 24. Mr. Hahn will travel during July and August. He is taking with him Domenico Bove, one of his most promising pupils. Late in August Mr. Hahn will take young Bove to Prague to prepare for his studies with Sevcik, who is now teaching another of Mr. Hahn's old pupils, Marie Haskins.

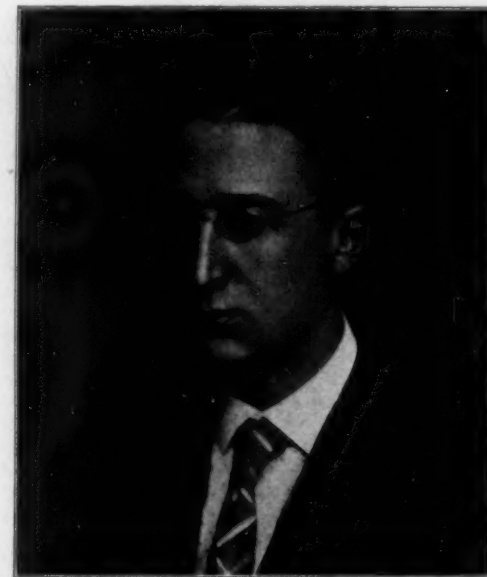
An organ recital was given June 2 at St. Michael's Church, Germantown, by Ernest Felix Potter, assisted by C. H. Mullen, tenor, and the choir of the church. Mr. Mullen sang "The Sorrows of Death" from Mendelssohn's "Hymn of Praise," and the choir sang "Fling Wide the Gates" and "God so Loved the World" from the "Crucifixion." Mr. Potter played a request program, including Wagner selections, caprice by Wely, F minor fantasia, Freyer. The recital was attended by a large and appreciative audience.

Thursday evening, June 11, the United Evangelistic Choirs, under the leadership of H. C. Lincoln, gave a concert at Willow Grove. The choirs, which aggregate something like 5,000 members, were heard in the hymns and an-

them which made them famous two years ago. Floyd Tomkins, D. D., rector of Holy Trinity Church, made an appropriate address on "Music." WILSON H. PILE.

#### Robert B. Eilenberg, Musical Leader and Teacher.

Musical progress in the South is a matter that has aroused widespread wonder in other sections of the country. The enervating climate is supposed to kill commercial and artistic enthusiasm, but the statistics refute the supposition. It may be well for Northerners and Westerners to investigate what is being accomplished for the art of music south of Mason and Dixon's line. Next to New Orleans, there is perhaps no city in the South more progressive along artistic lines than Montgomery, Ala. At least one man in that city, Robert Braun Eilenberg, has wrought great things for the advancement of music. Outside of New Orleans, Montgomery is the only Southern city that has a permanent orchestra—a symphony orchestra—of which Mr. Eilenberg is the musical director. The Eilenberg-Lindner Conservatory of Music is another musical institution of Montgomery, of which many citizens are justly proud. Last year 121 pupils were registered



ROBERT B. EILENBERG.

at the conservatory. The annual concerts recently held at the Grand Theater in Montgomery proved events that would have done credit to New York, Boston, London or Berlin. Besides the Montgomery Symphony Orchestra of thirty-five players, eight grand pianos occupied places on the stage. Sixteen players (thirty-two hands) participated in the performances of works comprising numbers like "The Coronation March" from "The Prophet" (Meyerbeer), the "Rienzi" overture (Wagner), and an "Air de Ballet," by Mr. Eilenberg. Musically, it was an achievement to make musicians marvel, and certainly those worthy of the name in Montgomery did marvel at the Eilenberg musical leadership.

The two concerts which closed the musical year at the conservatory equalled a musical festival, for the theater was crowded both at the matinee and evening concerts. The date of this extraordinary event was Thursday, May 28. In the afternoon, the pupils in the preparatory and intermediate departments united in the program. The

## THE PHILADELPHIA ORCHESTRA

(50 MUSICIANS)

### CARL POHLIG, Conductor

Address all Communications to  
CHAS. AUGUSTUS DAVIS, Business Representative  
1312-13-14 Pennsylvania Building, Philadelphia

**VON STEIN**  
ACADEMY for PIANISTS  
Incorp. Nov., 1907

HEINRICH VON STEIN, President

1502 S. GRAND AVENUE  
LOS ANGELES, CAL.

MR. and MRS. **EDMUND SEVERN**  
VOICE, VIOLIN, PIANO  
Studio, 121 West 50th St. Phone, 2503 Columbia

MRS. **ZECKWER**  
SOPRANO  
Philadelphia Musical Academy  
E 1617 Spruce Street, Philadelphia

The **STERNBERG SCHOOL OF MUSIC**  
CONSTANTIN VON STERNBERG, Principal  
Complete musical education in all branches.  
Write for catalogue.  
Faller Building, 10 South 18th St., Philadelphia.

**EDWIN EVANS**  
BARITONE  
ORATORIO—CONCERT—RECITAL  
NEW YORK: 51 East 64th Street  
10 South 18th Street, PHILADELPHIA

**EDWARD VAN LEER**  
SHIPPEN  
TENOR  
Concert, Oratorio, Recital  
10 South 18th Street Philadelphia

**STAMM-RODGERS**  
Contralto  
20 South 18th Street  
4431 Wayne Avenue  
PHILADELPHIA Phone: Gtn. 1st A

# JOSEF LHEVINNE

THE GREAT RUSSIAN PIANIST

Direction: HENRY WOLFSOHN

131 East 17th Street

SEASON 1908-9



night was properly reserved for the advanced pupils, assisted by the symphony orchestra. The three departments, piano, violin and vocal, made an excellent demonstration. Mr. Eilenberg and his talented wife are the heads of the piano department. Georg Friedrich Lindner is the head of the violin department.

It is not often that one finds a musician who is a good teacher, a skilful executive and also a gifted orchestra leader, but down in Montgomery they declare this unusual combination is possessed by Robert Braun Eilenberg. He gave an exhibition of his varied gifts in June of 1907, when the city of Montgomery rang with a triple musical celebration—a joint convention of the Southern Music Teachers' Association and the Alabama State Music Teachers' Association, with a music festival, under the auspices of the Montgomery Music Association. Besides officiating as manager of the festival, Mr. Eilenberg directed the orchestra, which for this occasion was increased to forty-five players, a number of them specially engaged from other cities for the festival concerts. The Montgomery Symphony Orchestra, as before stated, a permanent body, is made up of the best players in the local theaters and a few talented amateurs and advanced pupils at the Eilenberg-Lindner Conservatory of Music.

As a composer Mr. Eilenberg is appreciated by the local critics. The following extract from the Montgomery Daily Advertiser refers to the Eilenberg composition played at the recent concert in the Grand Theater:

But it was Mr. Eilenberg's own composition, "Air de Ballet," which impelled the audience to spontaneous applause approaching an ovation. Dainty, graceful and transmitting, a theme of remarkable beauty, this composition was perhaps the most enjoyed on the program. It was performed from manuscript, and interpreted by the composer himself, and translated for the audience every beauty which should characterize its rendition.

Mr. Eilenberg, who was in New York last week, will spend his vacation in Canada. He will return to his varied activities in Montgomery about September 1, when the conservatory will reopen for the autumn term.

#### Katherine Ricker, Contralto.

Katherine Ricker, contralto and concert singer, of Boston, engaged in one of the "Hub's" most prominent Back Bay churches, is a Maine girl, daughter of a family of ancient lineage. Both parents had a good local musical reputation, and Miss Ricker is one of the few American singers of note who began her artistic career as a child, and smiles now as she tells of the tragic moment when, as a very precocious little miss of twelve years, she walked out on the concert stage with an august body of Boston Symphony men and others of musical note before her, and sang with unwavering zeal her part in the duets, "I Know a Bank" and "I Would That My Love."

"No, the child did not break down, but finished with a composure perhaps in advance of that experienced by the average concert artist," a listener said. After this important episode, the young singer became widely popular, and sang all over New England. But what Miss Ricker considers her first public appearance was in a production of the "Pirates of Penzance," given by society people of Portland, Me., when she experienced the first real joy of singing in opera.

"I had but one line to sing," the artist said, "but it meant much to me at that time," and her phenomenal voice, yet wholly untrained, is said to have aroused enthusiasm wherever heard, and the girl's "future" became a question of time only. Miss Ricker at an early age became identified with some of the leading musical clubs of the East, and was one of two selected by the Rossini Club, of Portland, to represent this organization at the Columbian Exposition at Chicago, when the two girls sang "Per Serbar mi Fidele," from "The Prophet." During the singing the big convention of musical clubs from all over the country stood up, waving hats, hands, and handkerchiefs, shouting, "Bravissima!" over and over again. Later Miss Ricker and her cousin, who had joined her in the duet, received the distinctive honor of having the only diploma awarded to singers at the Exposition fall to them, the award being made by a committee including Theodore Thomas, Clarence Eddy, Bloomfield-Zeisler, Edward Lloyd, and other celebrities from both America and Europe.

Later, when Katherine Ricker went to Europe, where she was taught by distinguished masters, she was attended with perhaps the greatest ovation ever tendered an American girl on the day the little artist set sail. After her return to her old New England home success upon success followed, engagements coming from all over the East and various parts of Canada. Her singing in the Maine festivals in 1898 and 1900, with Ffrangcon Davies, will long be remembered.

"My physical condition," Miss Ricker states, "for some time frustrated most of my well-laid plans, but now my

health is perfect, and I am again ready for hard work." The present season Miss Ricker has filled many engagements. Of all the oratorios, "Elijah" perhaps is her favorite, its score being particularly suited for her rich voice. Miss Ricker's repertory is large and varied, including all of the oratorios, and a long list of songs in German, French, Italian, and English. Miss Ricker has appeared with these organizations: Maine Music Festivals, Handel and Haydn Society, Boston; Boston Singing Club, People's Choral Union, Boston; St. George's Society, Montreal; Clinto, Mass. Choral Union; Choral Society, Sherbrooke, P. Q.; Littleton, N. H., Music Festival; Singers' Club, Portland, Me.; Choral Art Society, Portland, Me.; Lowell Choral Union, Manchester, N. H., Choral Society; Nashua, N. H., Oratorio Society; New Bedford, Mass., Choral Society.

Some press comments of Katherine Ricker's success are as follows:

Miss Ricker has a pure alto voice of a rich and resonant quality; deep but flexible, and she sings with an expression and dramatic warmth admirably suited to oratorio.—Boston Globe.

Miss Ricker proved a great favorite; she has an easy method



KATHERINE RICKER.

and a beautiful voice to demonstrate it; has wide range and tones which are smooth, rounded, voluminous, and her enunciation rings clear.—Manchester (N. H.) Mirror and American.

Katherine Ricker never appeared to better advantage than in the grand aria from Meyerbeer's "Prophet." Her stage presence was charming, she sang with great majesty and dignity and displayed most brilliant execution.—Portland (Me.) Daily Press.

Miss Ricker's voice is rich, powerful and of a range to enable her to do with it as she will. All her selections were done with the perfection that comes from knowledge and skill.—Haverhill (Mass.) Gazette.

Katherine Ricker made an excellent impression. Miss Ricker's tones are full, sympathetic and sweet and she sings with the ease of a thoroughly trained artist.—Montreal Gazette.

Katherine Ricker scored a decided success in Meyerbeer's "L'ingrato m'abbandona" from "Le Prophete," coming up to festival form with her noble contralto so evenly developed and so broad and rich in tone, proving herself a vocalist of quite exceptional power and promise.—New York Musical Courier.

The feature of the first part was the singing of Miss Ricker. Her tones are of uncommon, true contralto quality, and she sang with genuine feeling, without the slightest taint of sentimentalism.—Phillip Hale in Boston Journal.

Then followed Miss Ricker with Saint-Saëns' "Amour! Viens Aider" and superbly did her noble contralto ring out in it. From the vigorous opening recitative to the last phrase of the air, the splendid voice and beautiful art were in full evidence.—Portland Daily Press.

One hazards nothing in saying that no more accomplished or satisfying artist has been heard in this city for some years. Her voice is one of rare potency and brilliancy, of wide range and of

equal effectiveness throughout.—North Adams (Mass.) Evening Herald.

She has a beautiful contralto voice, rich, warm and pure, and she sang with skill, taste and authority.—Boston Herald.

Katherine Ricker, of Boston, who possesses a grand contralto voice, charmed the audience by her rendering of Somerville's "Pretty Polly Oliver," Stanford's "Battle Hymn" and other numbers.—Montreal Gazette.

Miss Ricker displayed a breadth of style and fervor that was delightfully satisfying. Her singing of the great aria "O Rest in the Lord" was a beautiful bit of work without a flaw.—Portland (Me.) Daily Eastern Argus.

"Amour! Viens Aider," by Saint-Saëns, was beautifully rendered by Miss Ricker. She was superb last evening in every part of the program in which she took part.—Rockland (Me.) Daily Star.

Katherine Ricker, of Boston, has a beautiful, full contralto voice, admirably cultivated. In addition to her vocal talents, the American singer, who has won laurels in Boston, that center of music and art, has a charming stage presence.—Sherbrooke (Canada) Daily Record.

#### Olga Samaroff's London Success.

Olga Samaroff achieved a remarkable success and was accorded an ovation at the Tchaikowsky concert recently in London, where she was the solo pianist, when, with the London Symphony Orchestra, directed by Arthur Nikisch, she played Tchaikowsky's B flat minor concerto. So enthusiastic was the applause that, after acknowledging her appreciation by coming forward half a dozen or more times, she was finally obliged to accord an encore. As a further proof of her success in London, Madame Samaroff was immediately engaged for the Sunday concert at the Royal Albert Hall, again delighting a large audience with her fine playing. Some press notices from leading London papers are given:

Between these two works came the well known piano concerto in B flat minor. Olga Samaroff played the solo part with brilliance and fluency. The octave passages of the first movement flowed with wonderful ease, and the delicacy of her treatment of the andantino could not have been exceeded.—Times.

More than usual interest attached to the performance of this example, from the fact that the soloist of the occasion, Olga Samaroff, is a comparative stranger in our midst. Some few years, we fancy, have passed since this American pianist was heard in London, and, after the brilliant account she gave of the Tchaikowsky work, it will be interesting to see what she can do in music of another kind. Certainly her playing, which is marked by attractive rhythmic qualities, an almost masculine power, and an easy command of all technical difficulties, seemed to suit well the character of this concerto. Madame Samaroff made no little impression on her hearers, who lavished upon her their warmest tributes, and insisted on an "encore" piece.—Daily Telegraph.

The B flat minor concerto has been in danger of becoming hackneyed lately; but a performance such as that of Madame Samaroff gives new life to any work. I am inclined to place it on a level with that of Madame Carreno—which is so far the most completely satisfying I know—and it has even more poetry and feline Slavonic grace. Madame Samaroff has already been heard here and made her mark, but never achieved such a success. She was best in the slow movement, and nothing could have been more delightful than her playing of the graceful middle section. The opening movement had a splendid warmth about it. No praise can be too high for the way in which the accompaniment was played, and Herr Nikisch threw a new light on a good many things.—The Star.

The concerto (it is difficult to get tired of the first movement, which is quite as poetical as that of the Schumann) was played by Olga Samaroff, who is a pianist of decided personal style. The difficulties of the work were conquered with skilful ease, and, if one may so describe it, a touch of arrogance. Nikisch accompanied beautifully.—The Observer.

Chief interest centered in the reading of the "Symphonie Pathétique," but before this was given enthusiastic applause was roused by the piano playing of Olga Samaroff in the composer's fiery concerto in B flat minor, No. 2. This lady, who, by birth, is an American, was heard in London three years ago, but not under the favorable conditions of Monday. She has a commanding but not an exceptional technique, the distinction of her playing arising from the assurance and what may be termed the intimate manner in which she treats her instrument. Madame Samaroff is one of those pianists who make their technical abilities entirely subservient to the expression of their meaning, and consequently her interpretation was full of the significance that pertains to personality.—Referee.

A good deal of interest attached to the reappearance of Olga Samaroff to interpret the solo part in the B flat minor piano concerto. She executed it with a grace and deftness which reached the height of perfection in the enchanting andantino. The spirit of the entire composition was so artistically presented as to make her performance of value. The accompaniment was beautifully played by the orchestra.—Morning Post.

Olga Samaroff made a very deep impression as soloist. Her splendid power and her fine sense of rhythm made her performance of the finale memorable.—The Globe.

And between the two the piano concerto with Olga Samaroff, the American pianist, as soloist. Her rendering was masterful and brilliant, and delighted the audience, which insistently recalled her till she played Tchaikowsky's "Humoresque" as an encore.—Sunday Times.

## Salt Lake City.

SALT LAKE CITY, June 1, 1908.

The testimonial concert which was given for Millie Williams at Barratt Hall must have been very gratifying to that young singer, as it showed the esteem in which she is held here. Miss Williams, who possesses a wonderfully pure soprano voice, is leaving Salt Lake for San Francisco, where she will study under one of the best teachers in that city.

The comic opera entitled "The Merry Grafters," which was written by Dr. Shurley, of Detroit, with lyrics by Harold Orlob, of this city, will be put on here in the early part of June, under the direction of Mr. Orlob. Mr. Orlob has chosen two young Salt Lake singers, Edna Evans, soprano, and Claudia Holt, contralto, for leading roles.

Martha Royle King will take three months' vacation before again resuming her vocal teaching.

The quartet and organist of the First Congregational Church gave a concert last Sunday which was highly pleasing and attractive. Those heard were: Nell Pinkerton Moore, soprano; Edna Dwyer, contralto; George Rogers, tenor; Claude J. Nettleton, baritone and director, and Arthur Shepherd, organist.

Sybella White Clayton, daughter of Col. N. W. Clayton, of this city, recently made her debut here. Miss Clayton has been under the care of Alberto Jonas in Berlin for the past two years, where she has appeared in concerts and recitals, receiving excellent notices from the Berlin critics. Miss Clayton delighted her audience with her playing, especially with her rendition of the "Nocturne for Left Hand Alone," by Scriabine, and a Liszt rhapsody. F. C. G.

## Syracuse.

SYRACUSE, June 10, 1908.

The annual musical soirees of the Fine Arts College of Syracuse University were given last Monday and Tuesday nights and reflected high credit upon the students and upon a very efficient faculty.

## WANTED

WANTED—High class solo singers, baritone and tenor. None others need apply. Call between two and four o'clock. Carl Schilling, 115 West Forty-second street.

## SITUATIONS WANTED

SITUATION WANTED—Young woman, harpist; experience in symphony orchestra, band, concert, recital work; is open for good engagement. Piano and organ accompanist and has mezzo soprano voice and dramatic ability. Address "Harpist," care MUSICAL COURIER.

A MUSICIAN of thorough training and wide experience as teacher of piano (Leschetizky system), voice (Italian method), organist and choirmaster, desires an opening in a Western town of 25,000 or over. Best of references. Address CORRESPONDENT MUSICAL COURIER, 729 Franklin place, Milwaukee, Wis.

ulty. Under the direction of Dean George A. Parker, programs of exceptional merit were prepared and rendered by the students in a manner which evidences conclusively the artistic capabilities of the music department of this university. Because of the number of performers, personal mention will be impossible. The following were heard: Organ, Edith Nield Hannahs, Daisy Clara Daniels, Florence Eugenia Olcott, Harry Mason; Piano, Edith Zimmerman, Jennie Gregory Voorhees, Florence Eugene Olcott, Merta Elizabeth Harrington, Norma Aleck, Ellen Elizabeth Young, Margaret Drescher, Emma May Crandell, Dora Millen, Daisy Clara Daniels, Anna Mary Simmons; Vocal, Florence Pamela Hubbard, Elizabeth Mauststock, Daisy Clara Daniels and Marion Cordelia Williams; Ensemble, Ethel Connell, Herbert Rand, Nona Guest, James Barnes, Czarina Louise Lobdell, Hazel Walrath, Daniel Brooks, Henry Walrath. FREDERICK V. BRUNS.

## Portland, Ore.

PORTLAND, Ore., May 31, 1908.

Between the last concert of the Portland Symphony Orchestra and the series of three to be given by the New York Symphony during the present Rose Festival week, there have occurred a number of delightful, and from a musical viewpoint exceptionally interesting and enjoyable soirees, musicales and recitals, by resident professionals and students.

An overflowing house of musical and society folk greeted the Symphony Orchestra. Had it existed for no other purpose than to demonstrate the degree of progress possible, this year's short season of the Portland Symphony would have been a success. The first concert, after but few weeks' rehearsal, was a satisfaction, the third and last one, but a little over two months later, a revelation. Under Professor Dierke's direction the orchestra has gained poise and certainty. The most ambitious number of the last concert was the Schubert (unfinished) B minor Symphony. Evidently, Director Dierke had weighed the limitations in numbers of his organization and had taken pains not to endeavor to overstep its capacity, with the result that no effort was a failure, no effect a disappointment, even to those familiar with the composition and its possibilities. Arthur Alexander, just returned home from his very successful London season, received a well deserved ovation. His numbers were "Siegfried's Love Song" from "Die Walkure"; "Tristan and Isolde" and "Mattiata." Mrs. Marquardt, the harpist, was also gracious in responding to encyclopaedia. It is the hope of every one musically inclined that Elina B. Jones, who has so successfully managed this series, will continue her efforts in the good cause the coming season.

Rose Coursen (Walter) Reed presented three of her most advanced students in a soiree musicale last week. Delta M. Watson, soprano; Petronella Connolly, contralto; Dr. Geo. Ainslie, tenor, assisted by the Treble Clef Club. E. E. Coursen was accompanist. Miss Watson has a clear soprano and her singing reveals temperament as well as true musical conceptions. Miss Connolly's rich, melodious contralto for some numbers seemed to give promise of better things, which were realized in the "Alone Upon the House-tops," which she sang exquisitely. Dr. Ainslie mastered his every number and was a delight throughout. The Treble Clef Club was also in splendid form.

The Pauline Miller Chapman concert at the Heilig, in which William Wallace Graham, violinist, assisted, was a notable artistic affair. Mrs. Chapman's voice is a beautiful mezzo soprano of dramatic timbre, which she uses with skill. Mr. Graham's playing,

as usual, commands admiration. His rendering of the Hubay "Hegre Kati" created little less than a sensation. Another pleasure was the Bach "Ciaccona" for violin alone. Wilma Waggoner proved an able accompanist.

Emil Enna gave two students' recitals the past week at Eilers' Recital Hall.

Frank Thomas Chapman presented four students within the week at the Sherman-Clay Recital Hall. In the first, Leah Lieser, a young Canadian, was assisted by Nell Hoople; in the second, Alice Sewell was assisted by Frances Clapp.

EDITH L. NILES.

## Denver.

DENVER, Col., May 20, 1908.

The Wednesday Symphony Club, of Denver, gave its closing concert of the season at the Walcott School Hall, Wednesday evening, May 6. The Mansfeldt Quartet played two numbers, and four members of the club performed the "New World" symphony by Dvorak (two pianos).

The chorus choir of Trinity Church, numbering 100 voices, made a good record, singing during the season "The Messiah" and other great works, under the direction of Wilberforce Whitman. Frank A. McCanol is the organist. Recently THE MUSICAL COURIER correspondent heard this choir sing the "Gloria" from Mozart's Twelfth Mass.

St. Mark's Episcopal Church is another edifice where good music is a feature of the services. The choir is made up of men, women, boys and girls. Gaston O. Wilkins is the organist and choirmaster. J. M. T.

Germaine Schnitzer, the pianist, pleased the public and critics of Amsterdam mightily not long since.

## Invalid's Sad Plight

After Inflammatory Rheumatism, Hair Came Out, Skin Peeled and Bed Sores Developed—Only Cuticura Proved Successful.

"About four years ago I had a very severe attack of inflammatory rheumatism. My skin peeled, and the high fever played havoc with my hair, which came out in bunches. I also had three large bed sores on my back. I did not gain very rapidly, and my appetite was very poor. I tried many 'sure cures,' but they were of little help, and until I tried Cuticura Resolvent, I had had no real relief. Then my complexion cleared and soon I felt better. The bed sores went very soon after a few applications of Cuticura Ointment, and when I used Cuticura Soap and Ointment for my hair, it began to regain its former glossy appearance. Mrs. Lavina J. Henderson, 138 Broad street, Stamford, Conn., March 6 and 12, '07."

## ROYAL CONSERVATORIUM of MUSIC in LEIPSI

Own building, with one large concert hall and two small halls, also fifty teaching rooms. Founded by F. Mendelssohn-Bartholdy in 1843. Yearly attendance, 950 students of all countries. Students received at Easter and Michaelmas each year, but foreigners received at any time, in accordance with page 9 of the regulations.

The course of tuition includes every branch of musical instruction, namely: Piano, all stringed and wind instruments, organ, solo singing and thorough training for the opera, chamber music, orchestra, and sacred music, theory, composition, history of music, literature and aesthetics.

Prospectus in English or German sent gratis on application.

Director of THE ROYAL CONSERVATORIUM of MUSIC

DR. ROENTSCH

## TO LET

TO LET—Large, beautifully furnished residential musical studios, near Broadway; reasonable rates; references. 238 West Forty-second street.

TO LET—163 W. 49th St.—Fine light studios to let, furnished or unfurnished, near Subway and L stations, between Broadway and 6th Ave.

## ITALY.

## LUIGI AVERSA

DEL CONSERVATORIO DI NAPOLI  
Impostazione della Voz. Dizione Vocale. Repertorio  
Via Quintino Sella 2 Milano

## Giovanni Castellano

Maestro di Canto  
Impostazione, repertorio, perfezionamento  
VIA VINCENZO MONTI 49, MILANO

VITTORIO CARPI  
VOCAL TEACHER IN FOUR LANGUAGES.  
Florence, Via dei Conti 7, Po. ado.

## LUCIA BARAGLI

Maestra di Canto e di Scena (Acting)  
Pupils in La Scala and other Principal Theatres  
VIA VELASCA 2, MILANO

## REINDAHL VIOLINS and BOWS



## Violas and Cellos

All qualities of Violin-tone are developed in the full limit in Reindahl Violins. Tone power even in every register, and tones of the upper positions equal in carrying power with tones of the lower positions, and with no impression of another voice taking up the melody in passing from one string to another. Quickly responsive to all shades of bow pressure, and tone equally rich and "sweet" in both single and double-stops, in volume, intensity, distinctiveness and brilliancy of attack, brilliancy in velocity, distinctness in trill and shake, and in all other sense-qualities of value to the soloist. Reindahl Violins excel. If you have such a violin you may not be interested; if you have not, you will be interested in a booklet—"An Artist's Touch"—which I will gladly mail you FREE, and which contains opinions from world famous artists, who use Reindahl Violins. Violins sent to responsible persons on trial, for comparison with other new or famous old violins; if desired, gradual charge accounts opened.

Reindahl Grand Model, \$200.00  
REINDAHL VIOLINS  
MADE AND ENDORSED BY

Bernard Listmann, Keesen Chas. Gregorovits, Jan Kubelik, Leonora Jackson, Emilie Sauer, F. E. Haberkorn, Fritz Kreisler, Axel Skovgaard, Alexander Bull, S. E. Janssen, Hugo Hermann, Arthur Hartman

KNUTE REINDAHL  
Atelier: 310 Atheneum Bldg  
26 East Van Buren Street  
CHICAGO, ILLINOIS, U. S. A.

## KLINDWORTH-SCHARWENKA CONSERVATORY

Genthiner St. 11, Berlin W., Germany

Education from the commencement to the highest degree in all branches of music.

## DIRECTORS:

PROFESSOR XAVER SCHARWENKA, Imperial and Royal Chamber Virtuoso, Member and Senator of the Royal Academy of Art. PROFESSOR PHILIPP SCHARWENKA, Member of the Royal Academy of Art. CONDUCTOR ROBERT ROBITSCHKE.  
CHIEF INSTRUCTORS—Piano—XAVER SCHARWENKA, PH. SCHARWENKA, M. MAYER-MAHR, ANTON FORSTER, RICHARD BURMEISTER and others.  
Violin—PROFESSOR FLORIAN ZAJIC, ISRAEL BARMAN, J. M. VAN VEEK, MARIANNE SCHARWENKA-STREBOW, etc.  
Singing—ANTON SISTERMANS, MARIE BLANK-PETERS, ANNA WUELLNER, LEONTIN. DE ANNA, G. FRIEDRICH and others.  
Composition—PHILIPP SCHARWENKA, R. ROBITSCHKE, H. HERMANN and others.  
Cello—JACQUES VAN LIEB, ELBA RUEGGER and others.  
Organ—FRANZ GRUNICKE.  
Music Science—OTTO LEREMANN, DR. W. KLEEFELD, DR. HUGO LEICHTENTRITT (in English), DR. PLATAU, Professor W. BLANK, DR. JAMES SIMON.  
Dramatic Instruction—OSERREIGER M. MORIS.

## ETHEL CRANE

216 West 102d Street  
NEW YORK  
Phone, 6089 River

## LOUISE ORMSBY

Soprano Soloist, St. Bartholomew's Church, New York  
For Dates and Terms Address  
HAENSEL & JONES  
1 East 42d Street, New York

## MELVA CLEMAIRE

CONCERT, ORATORIO and RECITALS  
Address, care of STEINWAY & SONS, 109 E. 14th St., New York

## MOTLEY

BASS SOLOIST  
ST. PATRICK'S CATHEDRAL  
780 8th Avenue  
Phone 4642 Bryant

## ROBERT G. WEIGESTER

VOICE CULTURE COACHING  
807-808  
CARNegie HALL, N. Y.

## PHILIPS

BARITONE  
VOCAL INSTRUCTION  
Carnegie Hall New York  
Phone, 1300 Columbus

## RALPH OSBORNE

BASSO  
CANTANTE  
1402 Broadway  
NEW YORK  
Direction: J. E. FRANK



# THE Baldwin PIANO



"I consider the Baldwin the Stradivarius of the few really great Pianos of the world." —De Pachmann.  
"A great Piano! It satisfies me completely." —Pugno.  
"A tone which blends so well with my voice." —Sembrich.

**THE BALDWIN COMPANY**  
MANUFACTURERS  
142 W. FOURTH STREET, - - CINCINNATI

THE  
MUSICIAN'S  
PIANO



## NEW YORK GERMAN CONSERVATORY OF MUSIC

23 WEST 42d STREET, NEW YORK  
Empowered by law to confer Diplomas and the Degree of Doctor of Music.

DIRECTORS: CARL HEIN, AUGUST FRAEMCKE

Instruction given in all branches of music from first beginning to highest perfection.  
Thirty-eight of the most known and experienced  
Special Departments for Beginners, Amateurs and Professionals.  
Free advantages to students: Harmony lectures, concerta, ensemble playing, vocal sight reading.  
TERMS, \$10 UP PER QUARTER  
SEND FOR CATALOGUE.

## SIX WEEKS' SUMMER COURSE FOR TEACHERS BEGINNING JUNE 22nd

SPECIAL RATES  
AMERICAN INSTITUTE OF APPLIED MUSIC

(THE METROPOLITAN COLLEGE OF MUSIC)

EDGAR O. SILVER, President 212 West 59th Street, New York City  
The Faculty and Examiners: Dr. William Mason, Albert Rosa Parsons, Harry Rowe Shelley, Herwegh von Ende, H. Rawlins Baker, McCull Latham, Paul Savage, William F. Sherman, Paul Ambrose, Dr. George Coleman Gow, Daniel Gregory Mason, Kate S. Chittenden, Mary Fidelia Burt, Adrienne Remenyi von Ende, Fannie Greene, May I. Ditto, Katharine L. Taylor, and others.  
Send for Circulars and Catalogs.  
23d year begins Sept. 25, 1908.  
KATE S. CHITTENDEN, Dean of the Faculty.



## CONCERT DIRECTION

# EMIL GUTMANN

MUNICH, Theatiner St. 38, GERMANY

CABLE ADDRESS: Konzertgutmann, Munich

High Class Musical Bureau. Manager for the greatest artists and musical societies, such as the Vienna Tonkünstler Orchestra, Symphony Orchestra of the Vienna Concert Verein, Litvinne, Mahler, Sauer, Ysaye, Schillings, Stavenhagen, Messchaert, Cndrick, Pfitzner, Koenen, Feinhals, Zoidat Roeger, Emil Sauret, Wedekind, etc., etc.

MANAGEMENT OF TOURS AND CONCERTS IN GERMANY, AUSTRIA, Etc.

## CONCERT DIRECTION

# HERMANN WOLFF

The World's Greatest Musical Bureau.

Germany: Berlin and Flottwellstrasse 1  
Cable Address: Musikwolff, Berlin

Proprietor and Manager of the Philharmonic Concerts, Berlin; the new Subscription Concerts, Hamburg; the Bechstein Hall, Berlin.

Representative of more than 400 artists, including Joachim, d'Albert, Ysaye, Anzorge, Thibaud, Kreisler, Sembrich, Rialer, Van Rooy, Hekking, Carrele and many other celebrities. Also manager of the Berlin Philharmonic Orchestra and of Arthur Nikisch.

Principal Agency for Music Teachers

# LEONARD Berlin, W. Schelling St. 6

CONCERT DIRECTION

Apply for "Concert Mitteilungen,"  
New music paper for artists.

# LLEWELLYN RENWICK

Concert Organist

Address UNIVERSITY SCHOOL OF MUSIC  
Ann Arbor, Mich.

OF DETROIT CONSERVATORY OF MUSIC,  
Detroit

# The Stern Conservatory of Music

FOUNDED 1850

22a Bernburgerstrasse (Philharmonie), Berlin S. W.

Royal Professor GUSTAV HOLLAEENDER, Director

CONSERVATORY: Development in all branches of music. OPERATIC AND DRAMATIC SCHOOL: Complete Training for the Stage. ORCHESTRAL SCHOOL (comprising all solo and all orchestral instruments). SEMINARY: Special training for teachers.

Principal Teachers: HARMONY AND COMPOSITION—Wilhelm Klatte, Prof. Arno Kieffel, Prof. Philipp Ruetter, Prof. E. E. Taubert, P. Geyer, Arthur Willner. PIANO—Georg Bertram, Theodor Bohlmann, Severin Eisenberger, Guenther Freudenberg, Bruno Cortatowski, Bruno Hinze-Reinhold, Ernst Hoffmann, Emma Koch, Prof. Martin Krause, Prof. James Kwast, Frieda Kwast-Hodapp, Dr. P. Lutsenko, Prof. A. Papendick, Gustav Pohl, Prof. Ph. Ruetter, Prof. A. Sormann, Theodor Schoenberger, Prof. E. E. Taubert, F. W. Otto Voss, M. von Zadora. SINGING—Eugen Brieger, Madame Blanche Corelli, Frau Lydia Hollin, Karl Mayer (Chamber Singer), Frau Prof. Selma Nicklas-Kempner, Sergei Klibanski, Nicolaus Rothmuhl, Dr. Paul Brunz-Molar, Henry B. Passmore, Adolf Schutte, Wladyslaw Seidemann. OPERATIC CLASS—N. Rothmuhl. VIOLIN—Prof. Gustav Hollaeender, Alfred Winterberg, Max Grunberg, Theodore Spiering, etc., etc. HARP—Franz Pannitz. ORGAN—Bernhard Irrgang, Royal Music Director. CELLO—Joseph Malkin, Eugen Sandow, etc., etc.

VIRGIL PIANO SCHOOL annexed to the STERN CONSERVATORY, 8-9 Kant St., Berlin-Charlottenburg. Special courses for training teachers. Exceptional advantages for acquiring a broad and artistic repertoire.

Prospectuses may be obtained through the Conservatory and the Virgil School. Pupils received at any time. Consultation hours from 11 a. m. to 1 p. m.

# A. B. CHASE PIANOS

Highest Type of Artistic Instruments

For the Pianist, the Singer, the Teacher, the Student, the Conservatory, the Concert

Factory at NORWALK, OHIO

REFERENCE: The Editor-in-Chief of THE MUSICAL COURIER.



# BUSH & LANE PIANOS



A QUALITY OF TONE WHICH WILL PLEASE THE MOST CRITICAL.

A PIANO WHICH WILL STAND THE TEST OF YEARS OF USAGE.

CASE DESIGNS WHICH ARE ORIGINAL, ARTISTIC AND BEAUTIFUL.

BUSH & LANE PIANO CO., Holland, Michigan

# STRASSBERGER CONSERVATORIES OF MUSIC

Established 1888

Northside: 2200 St. Louis Ave. Southside: Grand and Shenandoah Aves.  
ST. LOUIS, MO.

The most reliable, complete and best equipped Music Schools with the strongest and most competent Faculty ever combined in a conservatory in St. Louis and the Great West.

51 Teachers—Every one an Artist

among whom are:

Dr. R. Goldbeck, Alfred Ernst, Sam. Bollinger, Mrs. R. Goldbeck, Mrs. Alfred Ernst, R. S. Pappen, R. Stempl, etc.  
Reopens September 1st.  
TERMS LIBERAL.  
CATALOGUE FREE.  
Sig. G. Parisi, Chas. Galloway, Miss A. Kalks, Horace P. Dibble, R. Strassberger, Mrs. B. Strassberger, C.W. Kern, etc., etc.  
Partial scholarships for deserving pupils and many other advantages.



# ROYAL CONSERVATORY OF MUSIC AND THEATRE DRESDEN, GERMANY

Fiftieth Year, 1905-1906. 1,505 Pupils, 82 Recitals 116 Instructors

Education from beginning to finish. Full courses or single branches. Principal admission times begin April and September. Admission granted also at other times.

PROSPECTUS AND LIST OF TEACHERS FROM THE DIRECTORIAL

# Hazelton Brothers PIANOS,

THOROUGHLY FIRST-CLASS IN EVERY RESPECT

Appeal to the Highest Musical Taste

Nos. 66 and 68 University Place, New York

# STEINWAY

GRAND AND UPRIGHT

# PIANOS

STEINWAY & SONS are the only manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

**NEW YORK WAREROOMS: STEINWAY HALL**  
Nos. 107, 109 and 111 East 14th Street

**CENTRAL DEPOT FOR GREAT BRITAIN: STEINWAY HALL**  
No. 15 Lower Seymour Street, Portman Square, London, W.

**EUROPEAN BRANCH FACTORY: STEINWAY & SONS**  
St. Paul, Neue Rosen Strasse No. 20-24, Hamburg, Germany

**FINISHING FACTORY: FOURTH AVE., 52d-53d STS., NEW YORK CITY**  
Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria, Long Island City, opposite 120th Street, New York City.

# Mason & Hamlin

**"THE STRADIVARIUS  
OF PIANOS"**



PRINCIPAL WAREROOMS AND FACTORIES:

**BOSTON**

# PIANOS KIMBALL PIANOS

CHICAGO, ILL., U. S. A.

*The World's Best Piano*

THE

# KNABE



Wm KNABE & CO.

NEW YORK

BALTIMORE

WASHINGTON

THE WORLD RENOWNED  
**SOHMER**



The many points of superiority were never better emphasized than in the SOHMER PIANO of today

It is built to satisfy the most cultivated tastes : : : : :

The advantage of such a piano appeals at once to the discriminating intelligence of the leading artists : : : : :

**SOHMER & CO.**

NEW YORK WAREROOMS:  
SOHMER BUILDING  
Fifth Avenue, Corner 22d Street

# Vose

PIANOS appeal to the most critical musical taste, and are receiving more favorable comment today than any other make of piano offered to the public.

Their leading features are Scientific Scale, Purity and Character of Tone, Sympathetic and Responsive Touch, Beauty and Modernity of cases.

WRITE FOR EXPLANATORY LITERATURE

**Vose & Sons Piano Co.**

160 Boylston Street, Boston, Mass.



